PERSON TO PERSON with EDWARD R. MURROW

September 3, 1954 - 10:30 pm. EDT.

Guests: Humphrey Bogart, Lauren Bacall.

and Mr. and Mrs. Alex Templeton.

MURROW: Good evening. I am Ed Murrow. The name of the program is PERSON TO PERSON, and again tonight we will be paying a couple of informal visits to persons you may have read about and heard about and whom you would like to get a little bit better acquainted with. For the benefit of several stations that are joining us tonight for the first time I would like to say again that this is live television, no film. I shall sit here in a studio in New York and we will be going out to Hollywood for a visit with Humphrey Bogart and Lauren Bacall, and their family, and then up to Greenwich, Connecticut for a visit with Alex Templeton and Mrs. Templeton. We will be ready to go in exactly 20 seconds.

[Commercial]

MURROW: Humphrey Bogart and Lauren Bacall are among the better known husband and wife acting teams in Hollywood. Mr. Bogart has had a long and distinguished career on Broadway and in the movies. He won an Oscar for the AFRICAN QUEEN and is currently starred in the role of Captain Queeg in THE CAINE MUTINY. Miss Bacall became a movie star with her first picture at the age of 20 and in the last six years she has

combined her movie career with bringing up two youngsters. The Bogarts live in this two story, white washed brick house in the H- Hill section of Los Angeles. It is just two blocks off Sunset Boulevard. The Bogars have occupied this house for two years. They are in no great hurry to complete the intermor furnishings and it was only this week that they got around to finishing their outdoor swimming pool. Now, let's see what's doing at the Bogart home out across the country. Good evening, Miss Bacall, Betty.

BACALL: Hello, Ed, how are you?

MURROW: Good, how are you?

BACALL: Just fine, thanks.

MURROW: Who's your friend?

BACALL: Oh, I have got a lot of them. This is Betty Lee, named after me, and this is George and hidden behind here is Harvey, the invisible rabbit.

MURROW: I gather the Bogarts are spending the Labor Day week end at home. Is that right?

BACALL: You have got it correctly, Ed. We are.

MURROW: How is the weather out your way? It is pretty muggy here?

BACALL: Oh, the weather out here is absolutely heaven. It is real Chamber of Commerce weather, if you know what I mean.

MURROW: I do know what you mean. That looks like

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an interesting bracelet you are wearing. Is it a special for television visitors or is it just a little thing that you picked up somewhere?

BACALL: No, this is a little thing I picked up somewhere special. A fellow by the name of Mr. Bogart gave this to me, in honor of TO HAVE AND TO HAVE NOT, the first picture in which we appeared in together.

MURROW: Yes.

BACALL: And it was sponsored by a line that I said in the picture. I don't know whether you remember it or not but the line goes something like this. If you want anything all you have to do is whistle. You know how to whistle, don't you? You just put your lips together and blow, and that's it.

MURROW: Where is the gift giver, Bogey?

BACALL: Oh, the gift giver is inside. Do you want to see him?

MURROW: Yes.

BACALL: Right.

MURROW: Good evening, Humphrey.

BOGART: Evening, Ed.

MURROW: How are you?

BOGART: Oh, I'm pretty good. Say, by the way, I'll get through this very quickly. I had lunch today with an old friend of yours, Ben Lyon, that I understand that you

knew in London during the war.

MURROW: Oh, I saw a great deal of him. Is he in Hollywood now?

BOGART: Yes, he is; he is here with Bebe Daniels and he said to say hello to you.

MURROW: Oh good, give him my regards please.

BOGART: I'll do that.

MURROW: I remember both of you are natives of New York. Do you miss the big town very much?

BOGART: No.

BACALL: Yes.

MURROW: Wait a minute. Well, that's a nice, normal family disagreeement but tell me, don't either of you get a yen to do a Broadway play?

BACALL: Yes I do.

BOGART: No. I think- I tell you what I think- that you are going to run into a kind of traffic jam if you ask two actors one question. I think you better ask us one by one.

MURROW: All right, I'll break it up. I will put the first one to you. Have you sort of lost your appetite for playing before live audiences, Bogey?

BOGART: Well, I have, Ed, because I did an awful lot of it when I was a kid. I started in '21 and I was in seven smash hits in a row and I thought the world was my oyster

and I came to Hollywood with a terrible clop and then I went back to New York and was in four big flops there and I swore if I ever got to Hollywood again I would stay here. I like it here and so I think I have lost my appetite for the Broadway theatre, I think possibly maybe a little ambition because I think that ambition belongs to youth.

MURROW: Oh, Betty, what kind of play would interest you?

BACALL: Anything good of course. Any actor wants anything good and I don't know whether I am equipped for it or not. I hope to have very equipped for it in a couple of years but of course that remains to be seen and if I am not better equipped for it needless to say I will be out of everything.

BOGART: I think you are equipped for anything, Betty

BACALL: Thank you.

MURROW: Betty, did you ever see Bogey on the Broadway stage?

BACALL: No, I can't say that I did, Ed. That was, if you will pardon me, it was before my time. Or at least I was in very three cornered pants at the time, but I did see him in many motion pictures and I may say, and this is strictly between us, of course.

MURROW: Yes.

BACALL: He was not a favorite of mine. I figured

and I came to Hollywood with a terrible clap and then I went back to New York and was in four big flops there and I swore if I ever got to Hollywood again I would stay here. I like it here and so I think I have lost my appetite for the Broadway theatre. I think possibly maybe a little ambition because I think that ambition belongs to youth.

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BOGART: I think you are equipped for anything, Betty.

BACALL: Thank you.

MURROW: Betty, did you ever see Bogey on the Broadway stage?

BACALL: No, I didn't see him there. I didn't. If you will pardon me, it was before my time. Or as I recall I was in very three commered parts at the time, but I did see him in many motion pictures and I may say, and this is strictly between us, of course.

MURROW: Yes.

BACALL: He was just a lovely, lovely man. I adored

that he was one of those, you know, I believe everything that I saw in pictures, and when I first came out here under contract to Howard Hawkes, Howard told me that he would like me to appear in my first picture opposite either Cary Grant or Humphrey Bogart. Of course Cary Grant was Heaven to me and Bogart was horror because I was convinced that Bogey was a dese, dem and dose fellow.

BOGART: Dat ain't true, Ed.

MURROW: It ain't? Ain't true no how?

BOGART: No, it aint true.

MURROW: Bogey, what is the worst thing that you can recall that a critic ever said about you?

BOGART: Well, the worst thing that a critic ever said about me was said in the first play I ever appeared in, a play called SWIFTY I think it was; it was by Alexander Woolcott. He said the young man who embodies the aforesaid Spring is what might fiercely be described as inadequate and Allen Dale whom you later remembered said Mr. Humphrey Bogart gave one of the trenchant examples of bad acting. A little later Alexander Woolcott became a good friend of mine. He changed his mind and he thought there might be a chance for me and two years after that I went to Chicago in THE CRADLE SNATCHER and a critic then named Amy Leslie, a lady critic, wrote a review in which she said, as I remember it, Mr. Bogart

that he was one of those, you know, I believe ever thing that I saw in pictures, and when I first came out here under contract to Howard Hawks, Howard told me that he would like me to appear in my first picture opposite either Cary Grant or Humphrey Bogart. Of course Cary Grant was Heaven to me and Bogart was horror because I was convinced that Bogy was a dese, dem and dose fellow.

BOGART: Dat ain't tree, Ed.

MURROW: It ain't what time is here.

BOGART: No, it ain't true.

MURROW: Bogy, what is the worst thing that you can recall that a critic ever said about you?

BOGART: Well, the worst thing that a critic ever said about me was said in the first play I ever appeared in, a play called SWEET I think it was; it was by Alexander Woollcott. He said the young man who embodies the worst spring is what might fiercely be described as indigestion. Allen Dale whom you later remembered said the Sunshine gave one of the tremendous examples of bad acting. A little later Alexander Woollcott became a good friend of mine. He changed his mind and he thought there might be a chance for me and two years after that I went to college in THE SHATCHEN and a critic then named Amy Leslie, a lady, wrote a review in which she said, as I remember it,

has the grace of a Valentino, the charm of an E. H. Southern and the dramatic appeal and strength of a John Barrymore. So, I sent this to Woolcott and Woolcott printed it in his column with a comment underneath saying that this is no more than any male critic says about any ingenue who hasn't got a hare lip.

MURROW: Woolcott was a very good friend of mine and he always would begin every comment to me by saying, now listen repulsive. Betty, after all these years what do you think of your husband now as an actor?

BACALL: As an actor in motion pictures?

MURROW: Yes.

BACALL: Well, again I say this is strictly between us, Ed. I wouldn't have him hear it except for the fact that he is here and I can't help it but I do really believe that he and Spencer Tracy are probably the two best actors in pictures today and as he waves this thing under my nose and as you glance on the mantle piece you will see a small gold statuette which keeps reminding me about how wonderful he is.

MURROW: Oh, that is the Oscar for THE AFRICAN QUEEN, isn't it?

BACALL: That sure is.

MURROW: With John Huston directing.

BACALL: Yes, absolutely.

MURROW: Bogey, are you going to make any more pictures with Huston?

BOGART: Yes, we have a project in mind. Until you get up the money it is always called a project. THE MAN WHO WOULD BE KING by Rudyard Kipling which I think John wants to shoot in India, in some inaccessible part of India, probably the most inaccessible part because he likes to shoot where it is almost impossible to shoot. If he could get a camera on top of Mount Everest he would have one there, believe me.

MURROW: Betty, every once in a while I see a reference to you as The Look. How did you earn that perceptive title?

BACALL: Well, The Look, Ed, came along at the same time as The Legs and The Leer, and whatever, what have you. The Look - the slung down under look as Mr. Bogart named it - came, and it went out of fashion; it came because I was so nervous when I started to work on pictures that I thought the only way to steady myself was to give The Look which is this.

MURROW: Miss Bacall, what do you consider the best picture you were ever in?

BACALL: Well, the best picture I was ever in was, for sentimental reasons, TO HAVE AND TO HAVE NOT, and for other reasons I suppose HOW TO MARRY A MILLIONAIRE but the best still picture I was ever in, if you should care to see it - I would be happy to show it to you.

MURROW: Yes, I can guess what it is.

BACALL: Well, this is it, Ed, and I am sure that you

recognize that it is Harry Truman on the right and little me on the left and it came about - I was asked to appear at the National Press Club one afternoon and the Vice President of the United States, Harry Truman, was going to be there at the same time. He was asked to play the piano and suddenly a voice from the unknown, from the never never land, came and said, would you please sit on the piano. I did sit on the piano and this is the result. Now it is a wonderful memento for me. I am very happy about it. I don't know how Mr. Truman feels.

BOGART: Another anecdote about Mr. Truman who, as you remember became President shortly after this picture-

MURROW: Yes.

BOGART: We had dinner, he and his wife out here one night when he was on one of his campaigns and Miss Bacall at that time was pregnant or with child or childing, whatever you choose to call it, and I made him a bet that the child would be a girl and he bet it would be a boy and of course I lost because it was a boy so I sent him the $20 with the request that he would return it autographed or signed on the back so I could keep it as a memento which he did.

MURROW: Now, I know you have a boy and a girl and it is only a little after 7:30 out your way. Are the children still up?

BACALL: Yes, would you like to see them?

recognize that it is Harry Truman on the right and Dixie on the left and it came about - I was asked to appear at the National Press Club one afternoon and the Vice President of the United States, Harry Truman, was going to be there at the same time. He was asked to play the piano and suddenly a voice from the unknown, from the never never land, came and said, would you please sit in the piano. I did sit on the piano and this is the result. Now it is a wonderful moment for me. I am very happy about it. I don't know how Mr. Truman feels.

BOGART: Another question about Mr. Truman who, do you remember became President shortly after this picture.

MURROW: Yes.

BOGART: We had dinner, he and Bess were over there one night when he was on one of his campaigns and Miss Bess at that time was pregnant or with child or children whatever you choose to call it, and I made him a bet that she would be a girl and he bet she would be a boy and of course I lost because it was a boy so I took his pay which was a quart that he would return it autographed on it and on the back so I could keep it as a memento which he did.

MURROW: Well, I know you have a boy and a girl and it is only a little after 7:30 but you've, Mrs. Bogart children still up?

BACALL: Yes, would you like to see them?

MURROW: Yes.

BACALL: I can fix it for you.

MURROW: Bogey, would you mind a personal question or two?

BOGART: Not a bit; not a bit.

MURROW: I don't think I have ever seen you in a picture but you were playing the part of a tough guy. What do you think about that sort of type casting?

BOGART: Well, I think the type casting, Ed, it sounds bad; actors don't like it but I think it kind of helps because I think Gary Cooper in the big hat and tight pants and guns stocked around his waist has done very well and Gable - I think it makes stars out of people and I think it gains the attention of people because I was a tough guy, because I shot people and killed people.

MURROW: What matters to you most in this business of movie making?

BOGART: Principally making good pictures and I am not angered that they make money because I don't hold with everybody that a thing isn't good if it makes money. I believe it can be good and also make money. Good pic tures matter to me a lot.

MURROW: I wonder if you could show us through a few rooms of your house, Bogey, while we are waiting to see the children.

MURROW: Yes.

BADALL: I can tell you.

MURROW: Hogey, would you mind a personal question or two?

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MURROW: What measure do you make in terms of movie making?

BOGART: Fundamentally public read pictures are not supposed that they make money because I also hold with everybody that's a thing that's good it makes money. I believe it can be good and also make money. Good pictures matter to me a lot.

MURROW: I wonder if you could show us some scenes of your house, Hogey, while we are talking to your children.

BOGART: Come right along with me, over here - Oh, this is - Oh yes, this is the picture of Duke Mantee, the PETRIFIED FOREST, that brought me from New York to Hollywood where I plan to stay. This is the coat of arms of my family which we will just forget; and in here is an empty room and it is empty because we can't afford to furnish it so we thought we would just leave it empty like this. We give parties in it and over here in this corner are some paintings that Betty and I bought in Paris, quite a few of them by S- and one by B- ; we bought them when we were returning from Rome where I had been make with Ava Gardner. Out here is the L- and straight ahead of you is the finished swimming pool and I do believe that is my mother in law and father in law out there with the tremendous boxers and I think I hear the patter of tiny feet and here are some people that you haven't met. Come over here, Pet. Oh, there you are.

BACALL: And here's Leslie.

MURROW: Hello, Steven.

STEVEN: Hi.

MURROW: How are you? Do you normally stay up this late? When do you go back to school?

STEVEN: What?

MURROW: When do you go back to school?

STEVEN: I don't know.

MURROW: We can't hear you very well. And Leslie. There is Leslie with the beautiful hair-do. How are you Leslie? What are you eating? It looks like an automobile.

BOGART: It is an automobile, Ed.

BACALL: It is the best we can get - two years old you know Ed.

MURROW: Right. Well, thank you very much Betty and Bogey for letting us come out to Hollywood and visit you this evening. Thank you very much indeed.

BACALL: Thank you, Ed.

MURROW: Good night Leslie. Good night Steven.

STEVEN: Good night.

LESLIE: Good night.

MURROW: In just a moment we will be going up near Greenwich, Connecticut to visit Alex Templeton and Mrs. Templeton.

[Commercial]

MURROW: About 42 years ago in the farm home of his parents near Cardigan, Wales, a two year old child climbed up to the piano and began to imitate the sound of a nearby church bell. Since that time Alex Templeton has spent most of every day interpreting music, composing and sometimes just having fun with music. Since Alex came to this country in

1935 American audiences have been exposed to his genius. He is as much at home on a concert stage as in a recording studio, radio or television. His constant companion is Mrs. Templeton whom he married five years after he arrived in America. When they are not on tour the Templetons live in this white, frame New England type home up in Greenwich, Connecticut. The house is named S- after their favorite love song and it is set in nearly three acres of oak, dogwood and tulip trees, a fine place to practice the piano. Good evening Alex.

TEMPLETON: Good evening.

MURROW: This is the last thing I expected to see in your home. Alex McTempleton. Alex McTempleton. Is that right?

TEMPLETON: That's right, Ed. I just wanted to gie you a bonnie welcome.

MURROW: Thank you very much.

TEMPLETON: You know I am very proud to tell you that I am an honorary pipe major in the Seaforth Highlanders in Vancouver and of the Royal Canadian Air Force in Toronto so you will pardon the Scotch accent. My name is not Alex Templeton; it is Jock Mc-- .

MURROW: Alex, I know we are surrounded by music and I am something of a musical moron. Where should we start?

TEMPLETON: Well, Ed, let's start right here with Grandpa. This is my grandfather clock and this is my priceless

possession because I have always tried all my life to have a grandfather clock in the key of E Major and Julie hunted for four years for this particular clock in this particular key. There was only one other clock in this particular key and that is in the lobby of the Sherman Hotel in Chicago so she would go around and shop in antique places and just with a pitch pipe go m-m-m-- to find out if it was in the right key and she found this so this is a really special clock, Grandpa.

MURROW: Alex, I got a glimpse of your record collection there a minute ago. How many records do you have?

TEMPLETON: Ed, I have really lost count of them. This is the overflow. There is an overflow upstairs.

MURROW: What about playing one of the special ones for us.

TEMPLETON: You know what I would like? I want to convert these records to LP but some of these records are very rare. They have never been released on LP. They are what I call old and a lot of these records, some of them, I keep tucked away in the drawer in my bedroom. Those are my very special records.

MURROW: Could you play one of the special ones for us.

TEMPLETON: All right, I would like to play you something that I think, Ed, that would be very familiar to you. In fact I should say it will ring a bell. Listen to this

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MURROW: Could you play one of the specials and for us.

TEMPLETON: All right, I would like to play, so something that I think, Ed, that would be very interesting to you. In fact I should say it will mean a lot.

and see if you don't recognize this.

[plays]

MURROW: Oh yes, Big Ben.

TEMPLETON: That's Big Ben all right but it is not really Big Ben. It is done on the piano. I did not take Big Ben from the House of Parliament to make this record. It's my first Pop record, incidentally, but it is a little number called Big Ben Bounce and I thought having heard the wonderful dignified chimes of Big Ben all these years I thought I would give it a modern rythm treatment. This, incidentally, was a Christmas present last year for Julie.

MURROW: Where is Julie by the way.

TEMPLETON: She is right over here. She is never too far away from me, you know, Ed. Here she is.

MURROW: Good evening, Mrs. Templeton.

MRS. TEMPLETON: Good evening, Ed, nice to have you here.

MURROW: Thank you very much. You and Alex do a lot of traveling. Do you find it rather rough at times?

MRS. TEMPLETON: Well, it's rugged at times but fortunately we like people and we like music. So, we don't mind the rugged spots. It's really sort of fun. It gives me a chance to shop around in out of the way places for music boxes. I am always on the hunt for music boxes and they are not so easy to find any more.

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[plays]

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MURROW: Where is radio by the way.

TEMPLETON: She is right over here. She is never too far away from me, you know, Ed. Here she is.

MURROW: Good evening, Mrs. Templeton.

MRS. TEMPLETON: Good evening, Ed. Glad to have you here.

MURROW: Thank you very much. You are also fond of travelling. Do you find it rather rough on children.

MRS. TEMPLETON: Well, it's rugged at times but fortunately we like people and we like music, so we manage mind the rugged spots. It's great fun. It's given us a chance to shop around in some of the very finest stores. I am always on the hunt for music and it's not so easy to find any more.

MURROW: Yes. What is the dog beside you? Is that Rembrandt?

MRS. TEMPLETON: That's Rembrandt.

TEMPLETON: He's a Keesh hound.

MURROW: Oh yes.

TEMPLETON: Dutch Barge dog and we have three cats, two birds and that's our menageries.

MURROW: You must have quite a collection of music boxes by now, haven't you?

TEMPLETON: Yes, I have a terrific collection of music boxes. Over there on the mantle piece there is a clock which instead of striking it plays tunes and the tune it plays is ROBERT THE DEVIL so the clock is called Robert; and then here are some of my other very favorite boxes. This one here, Ed, is an old English Tobey jug and the only one I have ever seen that plays in a minor key. It plays old King Cole was a Merrie old soul.

[plays]

Then we have a little sewing box which Julie got for me way down there in New Orleans.

[plays]

Then there is a Japanese house we got in Locarno, Switzerland. Do you hear that clock? That's another clock. This is a beautiful old Rosewood clock which Julie got for me in Canada. Beautiful tone.

MRS. TEMPLETON: That is a nice one.

TEMPLETON: It's a lovely old clock. This music box is a Japanese house and it plays a Greek tune, a Greek love song and it was made in Switzerland so you can write your own music to that one. Here is another darling little one. This was given to me by a friend in Salzburg and it is a replica of Mozart's piano, but the thing about it is it plays the Minuete from the Serenade in E Flat by Mozart but it plays it in a major. I think Mozart would have liked that because he liked to play musical jokes.

[plays]

Hear it?

MURROW: Yes. Alex, now that you are at the piano how about giving us a brief take off on one of those Wagnerian operas you do.

TEMPLETON: All right. Incidentally you know what came today?

MURROW: No.

TEMPLETON: This album of the music boxes. I thought it would be rather nice to share my joy of listening to them every day with others so I put out this music box with this album with Robert and Mozart's and the sewing box and lots of others and all kinds of music boxes.

MURROW: And it is out today?

TEMPLETON: Yes, it just came out today.

MURROW: Oh fine. I shall rush out and get it tomorrow.

TEMPLETON: Wonderful. What did you say you would like to hear?

MURROW: One of those take offs of yours on a Wagnerian opera?

TEMPLETON: You mean that shortest Wagner opera ever written, Through the Ring in five minutes.

[plays]

MURROW: Alex, you don't take yourself too seriously do you?

TEMPLETON: Well, I do have an awful lot of fun, Ed. I tell you one thing I would like to do now is to play quite a serious composition and I will tell you what it is afterwards but listen to this.

[plays]

Now, you know, Ed, one thing I love to do, if I know you well is to play musical portraits of people that impress me and what you have just heard is a portrat of a fellow named Edward R. Murrow.

MURROW: The first musical portrat of myself ever heard.

TEMPLETON: It is quite serious. I'm afraid that is what I made you, a nice little serious piece in the key of D flat.

MURROW: Alex, thank you. Who plays the other piano?

TEMPLETON: Well, Julie used to play the piano but for some reason or other I don't know why she is afraid to play in front of me. I am not going to bite her.

MRS. TEMPLETON: Oh, I have stage fright. I can't play in front of him.

TEMPLETON: She used to play like a streak but now she never touches it.

MRS. TEMPLETON: I never touch the piano.

MURROW: Alex, does composing come easy to you or do you sweat over it?

TEMPLETON: No, composing comes very easy to me because I write whatever I feel like it and I write all types in all types of places. It is not all at the piano. It is very seldom at the piano as a matter of fact. I write driving along, traveling along in my concert tours, in the car or at night just before I go to sleep, I have an idea come into my head and I just write it right then and there so this little cap of Big Ben was written in the car just before Christmas and Julie would say to me what on earth are you doing - so and so - I would say - I wouldn't tell her what it was. It was Christmas time you know.

MURROW: Julie, is he tough to live with during a creative period?

MURROW: Alex, thank you. Who plays the other piano?

TEMPLETON: Well, Julie used to play the piano but for some reason or other I don't know why she is afraid to play in front of me. I am not going to bite her.

MRS. TEMPLETON: Oh, I have strange fright. I can't play in front of him.

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MURROW: Julie, is it tough to have a creative period?

MRS. TEMPLETON: No, he isn't. There is no change in his moods or his disposition. The only way I know he is busy working at something is his eyebrows go furiously.

TEMPLETON: She says there go the eyebrows.

MRS. TEMPLETON: There go the eyebrows. Something is cooking.

MURROW: Alex, you seem to be able to live with both classical music and with jazz. Is that right?

TEMPLETON: I have always believed in that you see, because I always said that Johan Sebastian Bach is a good example of that. He would have loved jazz if he were alive today because Bach and jazz are very much related in beat, in rhythm and in improvisation because Bach while he was writing great masterpieces also wrote dance music and I think you would have had a wonderful time interviewing Mr. Bach or Mr. Haydn or Mr. Mozart because they were not as long haired as people made them out to be. You know what they did, Ed? They would take old hymns and old chorals and tunes just exactly the same way As Teddy Wilson and Bennie Goodman takes LADY BE GOOD or HONEYSUCKLE ROSE and improvise on them. Well that is just the way Bach did with old tunes, exactly the same thing.

MURROW: Alex, I am sure I would have enjoyed interviewing Bach as you suggest but I must tell you that I have enjoyed immensely interviewing you and Julie this evening and thank you very much for letting us come to visit you.

MRS. TEMPLETON: No, he isn't. There is no change in his moods or his disposition. The only way I know he is busy working at something is his eyebrows go furiously.

TEMPLETON: She says there go the eyebrows.

MRS. TEMPLETON: There go the eyebrows. Something is cooking.

NURROW: Alex, you seem to be able to live with both classical music and with jazz. Is that right?

TEMPLETON: I have always believed in that, you see, because I always said that Johann Sebastian Bach is a good example of that. He would have loved jazz if he were alive today because Bach and jazz are very much related in spirit, in rhythm and in improvisation. Because Bach while he was writing great masterpieces also wrote dance music and I think you would have had a wonderful time interviewing Mr. Bach or Mr. Mozart because they were just as jolly human beings as people like them out to be. You know what they did. They wrote jolly old hymns and old chorals and tunes that actually, like you, As Teddy Wilson and Bernie Goodman have SAID YOU DO, HONKYTONKIN ROCK and improvise on them. Well that is the way Bach did with old tunes, exactly the same thing.

NURROW: Alex, I am sorry I was in Mexico when you were viewing Bach as you suggest but I must say I did see and enjoyed immensely Interlude, yes, and I think it was, I think you very much for last night and for your time.

TEMPLETON: I would love to have you come over again, Ed.

MURROW: It has been very pleasant indeed and thank you again.

TEMPLETON: Wonderful, Ed.

MRS. TEMPLETON: Good night.

TEMPLETON: Good night.

MURROW: We will be back in a moment.

[Commercial]

MURROW: Tonight we have been visiting with Humphrey Bogart and Lauren Bacall and with Alex Templeton and Julie Templeton at their home in Greenwich, Connecticut. There are some of the people who made possible the presentation of this program. And, now there is time enough left to say, from PERSONNTO PERSON, good night and good luck.

PERSON TO PERSON with Edward R. Murrow

September 10, 1954 - 10:30 PM EDT.

Guests: Eartha Kitt and

Robert K. Christenberry.

MURROW: Good evening. I am Ed Murrow. The name of the program is PERSON TO PERSON and again tonight we will be doing a little informal visiting. We will be going to visit that talented young actress and singer Eartha Kitt and then across town for a visit with that hotel man, big executive, and New York State Boxing Commissioner, Bob Christenberry. We will be ready to go in exactly twenty seconds.

[Commercial]

MURROW: If you own a radio or a television set, listen to record players or juke boxes you have probably heard the voice of Eartha Kitt. Until about two years ago she was comparatively unknown although she had danced with the Katherine Dunham group here and abroad for a number of years, but then Eartha Kitt came to Broadway. She was the star of NEW FACES and today the 26 year old girl from a town called North in South Carolina is getting ready for a Broadway play. She sold more than 2 million records and is one of the ten favorites of the juke box fans. Eartha Kitt now lives in a three room pent house of this building on Riverside Drive. Her apartment is near Grant's Tomb, overlooks the Hudson River and New Jersey's palisades. She

has lived here now for three years but because of her work a in this country and aborad she hasn't spent more than about six months at home. Eartha Kitt did six hours of rehearsing today but now it is over with, at least for today. Good evening Miss Kitt.

MISS KITT: Oh, hello.

MURROW: How are you?

KITT: Oh, I'm fine.

MURROW: What were you listening to?

KITT: Oh, I was listening to some of the songs that I was rehearsing this afternoon from MRS. PATTERSON. Of course with the rain and everything, you know, things aren't functioning properly tonight and I think that I didn't give the machine a chance to get heated.

MURROW: Well, I hope we didn't interrupt you. Let's see if we can heat it up again. Do you have anything more on that tape machine?

KITT: Well, yes.

MURROW: Let's give it another try.

KITT: As a matter of fact let's rehearse it and see what happens.

MURROW: That doesn't sound like the Eartha Kitt I know.

KITT: Oh there.

[Plays - "Mrs. Patterson, Mrs. Patterson,

has lived here now for three years but because of her work a in this country and abroad she hasn't spent more than about six months at home. Martha Kitt did six hours of rehearsing today but now it is over with, at least for today. Good evening Miss Kitt.

MISS KITT: Oh, hello.

MURROW: How are you?

KITT: Oh, I'm fine.

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KITT: Well, yes.

MURROW: Let's give it another try.

KITT: As a matter of fact let's rehearsing I guess what happens.

MURROW: That doesn't sound like the Martha Kitt I know.

KITT: Oh there.

I play - Mrs. Patterson, Mrs. Patterson.

Mrs. Patterson - she looks like a rainbow - when she's dressed up fit to kill - and even though you say no - I'm sure I always will love - Mrs. Patterson - ♩

MURROW: Tell me, do you usually rehearse your songs at home?

KITT: Well, not usually. I just put them on the tape to see what it sounds like because in this particular play I am supposed to be a 15 year old and you see the voice has to be a little higher than my voice is ordinarily.

MURROW: Well, I have been reading some conflicting comments about your voice. One critic says that she can make a song burst into flame; another says that she is virtually voiceless, and a third says she can sing with the ferocity of a camp meeting shouter. How would you describe your voice?

KITT: Well, I am really not one to try and psychoanalyze my voice. I think I have been mostly interested in what other people think of my voice and I think that it is one of those things that if I tried to psychoanalyze it myself I would be revealing too much and I like to leave things to the imagination of the other person, if you know what I mean.

MURROW: I do. Now in this new play, MRS. PATTERSON, do you just sing an occasional number or do you have a big part.

KITT: Well, I sing about four or five songs that were written by Jimmy Shelton. As a matter of fact I am on the stage

all the time. I only go off for about two seconds and I come right back on again so it is quite a large part.

MURROW: Does this play have any relationship to your own life?

KITT: Well, as a matter of fact it does because I was born, as you said, in North and my life was more or less like the part of Kate and I remember when I was a child I longed too to get out of a small town and go to the big town like New York and try to live a batter life and, well, live more comfortably than I was living in North.

MURROW: A moment ago I saw your Panda friend. Is that for decoration or a gift or just a gag?

KITT: Oh well, it is all three, Ed. It was a gift as a gag and I use it for decoration.

MURROW: Do you have any other animals around the house?

KITT: Oh yes, I have other little things. They are little presents that were given to me by fans and you know how fans are. They are constantly giving you little things and for some strange reason or the other people think I should have cats and this is one of them and this is a little puppy for instance and this is a little clown that someone gave me as I walked out of the stage door one evening.

MURROW: You have got a real cat around somewhere too, haven't you?

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MURROW: You have got a real cat around somewhere, haven't you?

KITT: Oh yes, but she has never seen so many people in her life today, so she is in hiding.

MURROW: Tell me, in your last two years, your big years in show business, did you ever have a night when everything seemed to go wrong?

KITT: Oh yes, as a matter of fact I did. I think the most dramatic thing that has happened to me in my career in a night club when I was at La Vie En Rose. As a matter of fact I have a shoe that was mainly responsible for the accident that I had at La Vie En Rose. It was this shoe that was made in Paris with the steel heel, etcetera and I remember I was dancing, doing one of my numbers, and they had waxed the floor and I didn't know it and I made a turn and I feal flat on my face.

MURROW: Well, that sounds like a considerable disaster. What about your biggest success.

KITT: Well, I think the biggest success I had was probably at the Mocambo at Hollywood. Closing night there was my first engagement outside of New York and Charlie Morrison presented me with a number of wonderful presents and I went on stage, I remember, and it was after three of the songs, that is a group of the songs of the show, and well, after the three songs the waiters came up on stage with bouquets of roses, each one of them had an arm full of roses, and they presented them to me with all the wonderful things that Charlie Morrison had done for me I was sort of emotionally wrapped up anyway, and

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when I saw these roses, well I went into tears and I tried to start my singing again and I broke up again and the first thing I knew it the pianist was crying, the public was crying, Charlie was crying, and we all had a wonderful tear party.

MURROW: Well, have you pretty much planned your career or have you found that luck and fate has been a determining factor?

KITT: Well, no, I haven't really planned my career. As a matter of fact I don't believe in planning anything too thoroughly because one is often very disappointed when he is gambling on something so closely. As a matter of fact one of the examples of luck and it is a matter of luck, I suppose, among other things like being in the right place at the right time, I remember when I first came back from Europe I was shopping around New York trying to get myself together, wondering what I was going to do next, how am I going to get a job and I was supposed to go into the Blue Angel to do a couple of songs to see if they public liked me or not and if they liked me then I would get a job and if they didn't I would start all over again. I was supposed to do this on a Saturday night. On a Friday I got an urge or something said to me why don't you go back to Paris, but I had just enough money to get a ticket for a boat and enough money to get me across on the boat and I arrived in Paris the following week, just in time to find out that Orson Welles had been looking for me

when I saw those roses, well I went into tears and I tried to start my singing again and I broke up again and the first thing I knew it the planet was crying, the public was crying, Charlie was crying, and we all had a wonderful tear party.

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to play opposite him in his production of FAUST. What could be more lucky than being in the rightplace at the right time?

MURROW: I know you must get a lot of mail from youngsters asking for advice about their careers, etc. What do you tell them?

KITT: Well, it is very difficult to advise people. I don't think that it is possible to advise people because I believe if you want something badly enough your animalistic instincts will teach you and show you what your next move should be and of course I answer every letter that I get and my only advice is if you want something bad enough you will figure on how to get it.

MURROW: What is the hardest work you ever did?

KITT: Well, I think the hardest work I did was when I was about 15 or maybe a little earlier than that, maybe 14, I had a job working in a factory in Brooklyn and it had to do with machines that made emblems for soldiers' uniforms and another machine of the same kind that made little Swiss embroideries, you know, the little Swiss holes that you have in material.

MURROW: Yes.

KITT: And my job was to see that all of these bobbins were filled properly, that they never gave out of thread and also to see that, well, it was very complicated. I can't even explain it to you because there were thousands and thousands of

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MURROW: Yes.

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little, teeny, weeny bobbins and this machine must have been at least a mile long - at least it seemed that way to me - and I had a little flash light that I went up and down this machine looking to see if the bobbins were finished or needed rethreading.

MURROW: That must have been a soul destroying job. That is a long way from that picture I have seen just at the bottom there on the wall.

KITT: Well, that picture was done by Lillie Byrd Cleveland. She brought it to me two or three weeks ago and she did it all from a couple of photographs she had of me. She had never met me before and I think she did a pretty good job because she has a lot of characteristics in it of me and I don't think it is bad at all, do you?

MURROW: I like it very much indeed. Eartha, I have heard you talk about your desire for a Cadillac car, a mink coat, a little yacht and lots of loot and stuff. What do you actually collect?

KITT: Well, I like painting. As a matter of fact I have one in here that's very interesting. Would you like to see it?

MURROW: Yes.

KITT: This one was painted by someone in Canada and it was done through a friend of mine who was in Canada at the time and I recorded a song of his, a couple months ago, Oh, maybe it was a year ago, I don't remember exactly, a song

called AFRICAN LULLYBY.

MURROW: I don't believe I have heard it. How does it go?

KITT: Oh well, let's see - [sings] "All over Africa, each baby's ma and pa sings him a love song, etc. etc." Well, you know then it goes into Swahali and all that sort of thing.

MURROW: Tell me, how many languages have you picked up in your travels?

KITT: Well, I have picked up, Oh, [expressions in several languages] etcetera, etcetera, etcetera and others, of course.

MURROW: Tell me, do you ever get fed up with your busy schedule, all the rehearsals and recordings and pictures, etc.

KITT: Well, if I said that I didn't get fed up once in a while I think I would not be telling the truth. As a matter of fact, yes.

MURROW: What are your plans for the future?

KITT: Well, I have no plans really. I am going to do this play that opens in Detroit around the 18th. It will be in Detroit for three weeks and in Chicago for 7 weeks and we are scheduled to be here at the National Theatre beginning December 1st.

MURROW: Well, much good luck. Thank you for letting

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us come to visit you, Eartha Kitt.

KITT: Thank you very much.

MURROW: It has been very pleasant.

In just a moment we will be going over for a visit with Bob Christenberry.

[Commercial]

MURROW: Robert K. Christenberry was born 55 years ago in Huntington, Tennessee. He left there at the age of 16 to fight World War I with the Marines in France. He was seriously wounded. After the war the young man from Tennessee joined the United States Consular Service, later became a newspaper reporter and then he went in the hotel business. On the door leading to his large, paneled office in New York's famous old Astor Hotel a sign reads Executive Office. The door isn't big enough to list all of his titles and all of his functions. He is President of the Astor, has an active interest in a number of banking, real estate and dairy businesses, and more recently was President Eisenhower's personal representative to Paraguay. He is a leader in about a dozen civic organizations but Bob Christenberry is best known as the unofficial mayor of Times Square and as chairman of the New York State Athletic Commission usually called the Boxing Commission. Since the Christenberrys were married in 1929 they have lived in Washington, Cleveland, Florida, Peoria and Pittsburgh. They have been New Yorkers since 1935 and now live in 7 rooms in this Park Avenue apartment

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KITT: Thank you very much.

MURROW: It has been very pleasant.

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MURROW: Robert K. Christenberry was born 35 years ago in Huntingdon, Tennessee. He left there at the age of 15 to fight World War I with the Marines in France. He was seriously wounded. After the war the young man from Tennessee joined the United States Consular Service. Later became a newspaper reporter and then he went in the hotel business. On the door leading to his large, paneled office in New York's famous old Astor Hotel a sign reads Executive Office. The door isn't big enough to list all of his titles and all of his functions. He is President of the Astor, has an active interest in a number of banking, real estate and dairy businesses, and more recently was President Eisenhower's personal representative to Panama. He is a leader in about a dozen civic organizations but Bob Christenberry is best known as the unofficial mayor of Times Square and as chairman of the New York State Athletic Commission usually called the Boxing Commission. Since the Christenberrys were married in 1929 they have lived in Washington, Maryland, Florida, Peoria and Pittsburgh. They have been New Yorkers since 1939 and now live in 7 rooms in this Park Avenue apartment.

in mid town Manhattan. Since Mr. Christenberry keeps pretty much on the go you are apt to find him almost any place at any time but by some strange coincidence he happens to be home tonight. Good evening, Mr. Chairman, Mr. Mayor, Mr. Commissioner. What title shall I use?

CHRISTENBERRY: Hello, Ed.

MURROW: How are you.

CHRISTENBERRY: Nice to see you.

MURROW: Tell me, Bob, how does a hotel man get mixed up in the boxing business?

CHRISTENBERRY: Well, you know it is my belief, Ed, that a hotel man has a responsibility to his community, to his state and when I was offered the opportunity to serve as chairman of the New York State Athletic Commission I accepted the responsibility because I believed I could do a good job. I believe that it was a job that needed to be done and so I accepted the appointment.

MURROW: I bet I know what you watch most on television.

CHRISTENBERRY: Now, listen, you don't think that it is boxing because I will tell you, my friend, I attend at least two fights every week.

MURROW: Well, that is nice work if you can get it.

CHRISTENBERRY: Well now, you think so? I tell you what you do. Go with me Wednesday and Wednesday morning we

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will go up to the Commission offices and there we will supervise the physical examination of Ezzard Charles and Rocky Marciano who are fighting that night for the heavyweight championship of the world. Then we will go from the offices of the physician down to the offices where we will check the plans that have been submitted. Then we will go from there over to Madison Square Garden where the official weighing will take place. Then from there we will come back to the office where we will meet the Commissioners from Illinois, from Michigan, from Iowa, from Massachusetts, and from Pennsylvania and other sections of the country who are here for the fight and who will want to discuss various problems in connection with boxing and then later on we will sit around there and listen to complaints from various and sundry people who are licensees of the Commission and then at 6:30 in the afternoon we will go up to Yankee Stadium and there we will confer with the police officials to make certain the proper police protection is allocated to the Stadium and then we will check the seating to make certain that it conforms to the plans submitted by the Garden and then we will go and check the ring to make certain thatit has been properly laid in conformance with the rules of the New York State Athletic Commission and then it is about time to go into the dressing room and sit down and talk with the officials who have been assigned to work there that night. We will then go and take our seats. The fights begin.

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MURROW: I am tired by now, Bob.

CHRISTENBERRY: But wait a minute.

MURROW: How do you account for the bad press that boxing seems to get.

CHRISTENBERRY: The bad press?

MURROW: Yes.

CHRISTENBERRY: Well, it deserves some of it. On the other hand it is the whipping boy of sports. After all is said and done very few people have a nice thing to say about boxing because you know the boys who are engaged in this sport, they come from the other side of the tracks. It is the under-privileged sport. It is the sport of the boy who comes from Avenue A, not the man who comes from Park Avenue.

MURROW: What is the toughest decision you ever had to make as a Commissioner?

CHRISTENBERRY: Well, the toughest decision I have ever had to make was a boy who thought he had championship possibilities. He thought that, well, he was a great fighter. He wasn't too great a fighter. He wasn't a good fighter and furthermore he wasn't physically fit and when I had to tell him that we had to refuse his license that was the toughest decision I ever had to make.

MURROW: Where is Mrs. Christenberry tonight.

CHRISTENBERRY: Well, you know, we have a home at Shawnee on the Delaware in Pennsylvania and at Fred Waring's

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MURROW: Where is Mr. Christenberry tonight?

CHRISTENBERRY: Well, you know, we have a home at Shawnee on the Delaware in Pennsylvania and at Fred Waring's

Show Me In Country Club this is golf week and my wife is out there in Shawnee on the Delaware. You know we love it out there and we love the golf and all of the things that we have out there in the Poconos and my son is married, has a home of his own and he has all of the things that a young man who is trying to make his way has to do but I have my daughter Sally here with me and she is acting as my hostess and after this party tonight Sally is going to be out at Shawnee and we will participate in the festivities, the golf week-end.

MURROW: Good evening, Sally.

SALLY: Good evening, Mr. Murrow.

MURROW: Are you getting ready to go back to college?

SALLY: No, I'm being considered for a part in a new Broadway show. It is called WITH DRAMA AND COLORS and it is going to be directed by Eddie Dowling and the star is James Barton.

MURROW: There is a certain excitement and thrill about the show business for you?

SALLY: Yes, there is. I have always loved the theatre I started out working back stage as most apprentices do and I like that part of the theatre almost as much as I like acting.

MURROW: How does your Dad feel about this business of having a budding actress in the family?

SALLY: Well, I don't think he entirely approves. I think he would rather have me in college.

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SALLY: Well, I don't think he entirely approves. I think he would rather have me in college.

MURROW: So he compromised and agreed to do what you wanted to do, is that it?

SALLY: Yes.

MURROW: Bob, you come in contact with a lot of youngsters. Do you find them more cynical today than they used to be?

CHRISTENBERRY: I do not. As a matter of fact I tell you I am pretty much sold on the youth of America. I think their thirst for knowledge is something that is quite inspiring. I have been quite active in youth work ever since Fiorella LaGuardia, the late Fiorella LaGuardia was mayor of this city. He appointed me as chairman of the Youth Committee for the West side of New York and my investigations, and my experience has convinced me that there is not so much juvenile delinquency as there is parental delinquency.

MURROW: What is the best advice you have for kids, Bob.

CHRISTENBERRY: I beg your pardon, I didn't hear you.

MURROW: I say what is the best advice you have for kids?

CHRISTENBERRY: The best advice I have for kids?

MURROW: Yes.

CHRISTENBERRY: I tell you. I get my advice from a best seller. It has been and still is a best seller. It is known as the Holy Bible and from the Book of Psalms in the 19th chapter and the 14th verse, I use this verse every day -

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"May the words of my mouth and the med itations of my heart be acceptable in thy sight, Oh Lord, my strength and my redeemer," But I add to that, Ed, that I hope that I will conduct myself in such a way that every man with whom I come in contact that day will be better because of the contact that I have had with him.

MURROW: Bob, I have often heard you say that you don't regard New York as a big city. Just exactly how do you mean that?

CHRISTENBERRY: New York is not a big city. New York is a lot of small towns thrown together. After all is said and done when you stop and consider the people who come to Times Square in front of the Astor Hotel, on the Village Green that we call it, and celebrate New Year's Eve, the passing of the old year, the coming of the New Year, who come down there to celebrate the cessation of hostilities in Germany in World War II and later in Japan, I have never seen any rowdyism. I have seen people carefree and happy, enjoying themselves and frankly, you know, the average New Yorker is just like the average person in Potockey, Indiana or Des Moines or Sioux Falls.

MURROW: Well then, do you hold the opinion that New Yorkers are hicks?

CHRISTENBERRY: No, the smart aleck's are, yes, but you have smart aleck's in every community, don't you think?

MURROW: Yes, I am sure that is right but as a famous

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inn keeper what is the most unusual thing that has happened to you in all your years in the hotel business?

CHRISTENBERRY: Well, we almost had a riot in the Astor one time because Olsen and Johnson were insisting on getting a room for Mr. Bear. Well, it so happened that I am born and reared in Tennessee and the Bear Ice Company in Jackson, Tennessee was one of the large public service companies down there and I went down to the desk to see what the trouble was and they had a live bear down there they were trying to get a room for.

MURROW: I guess you have met a lot of interesting people at your time in the Astor and elsewhere, haven't you?

CHRISTENBERRY: I certainly have and I want to tell you one thing, I have had the pleasure of knowing such people as General Mark Clark and our great President, General Dwight Eisenhower, and in addition to General Eisenhower, General -- well, he is the present head of one of the big companies of our country, Jim Van Fleet who is trying to make things good for the people in Korea but the two outstanding people that I have been privileged to know, Herbert Hoover, former President of the United States, and Bernard Baruch.

MURROW: Yes.

CHRISTENBERRY: Bernard Baruch is probably one of the finest men, Ed, that I have ever been privileged to know. I talked with him this afternoon and Invited him to go to the

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fights with me on Friday night - I mean Wednesday night. You know I shouldn't postpone this fight, should I?

MURROW: No.

CHRISTENBERRY. But Mr. Baruch was with me at the fight about three months ago and he enjoyed it tremendously and I am hopeful that he will be with me again on Wednesday night.

MURROW: Bob, that trophy there, are you giving it to someone or has someone given it to you?

CHRISTENBERRY: Giving it to someone? I won that trophy. That is a trophy, a golf trophy, I will have you understand. I am not certain though, whether I won it for traveling the longest distance to get to the tournament, or being the best dressed man competing in the tournament.

MURROW: Tell me, what do you think television has done to boxing in general?

CHRISTENBERRY: I think ithas done a great deal to clean up boxing. As a matter of fact boxing is no longer put on in a room where 300 to 3,000 or maybe 20,000 people might see. But today it is in a fish bowl. It is in the homes of people around this country and a fighter must give his best and fighters must be well matched if they are going to continue to receive the appreciation of the public. And after all is said and done the best evidence that the public does appreciate boxing is the fact that today there is hardly anyone wants a

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program against it. Don't you think I am right?

MURROW: Well, I hope you are completely right. We had a ten second buzzer to sound us out and it won't work and the recording machine won't work earlier. Thank you very much Bob Christenberry for letting us come and visit you.

CHRISTENBERRY: Thank you.

MURROW: We'll be back in a moment.

[Commercial]

MURROW: We have been visiting tonight with Eartha Kitt, the talented singer and actress, and also with Bob Christenberry, the New York State Boxing Commissioner and well known hotel man.

There are some of the people who contributed to this program.

And, now, from PERSON TO PERSON good night and good luck.

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CBS - TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

September 17, 1954 10:30 P. M.

Guests; Bert Lahr and family, and

Mrs. Pele Mesta.

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. And as it says in the advertisements this is a live television production, no film. Tonight we will be going here in New York to visit that great comedian Bert Lahr and his family and then we will be going down to Washington to have an informal visit with the hostess with the mostes, Perle Mesta. We will be ready to go in exactly 20 seconds.

[Commercial]

MURROW: Bert Lahr has been in show business for more than 40 years. He has been distilling laughter since he was 15 years old. He had top billing at the old Palace many times, burlesque, motion pictures, radio, television. His first big hit was HOLD EVERYTHING back in 1928 and all of his hits since then have been real hits down to the current or latest one TWO ON THE AISLE. He has been described as a clown of monumental dignity. He has priceless qualities, exuberance, a great heart. He is a hard working perfectionist and a good companion. Bert Lahr, his wife Mildred and their two children John and Jane live in this house just off Central Park in New York City.

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They have a ten room duplex and among their neighbors is the singer Mindy Carson whome we called upon PERSON TO PERSON last May, but now it is about time that we met the Lahrs. Good evening, Bert. How are you?

LAHR: Good evening, Ed.

MURROW: John, how are you?

JOHN: Fine.

LAHR: I would like you to meet my wife Mildred.

MRS. LAHR: Hello, Ed.

LAHR: My little daughter Jane.

JANE: Hi.

LAHR: My son John.

JOHN: Hello.

MURROW: Good evening. John and Jane, could I put you a question first?'

JOHN: Sure.

MURROW: Have you ever seen your father in a play?

JOHN: Many times.

MURROW: Well, now quite honestly how did you like him?

JOHN: Oh, I thought he was very good.

JANE: I think he is wonderful.

MURROW: Mrs. Lahr, you must have seen him more often than that. What is it like being married to a comedian?

MRS. LAHR: Oh, Ed, I have been asked that a thousand times. I don't suppose there is any difference in being

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LAHR: My little daughter Jane.

JANE: Hi.

LAHR: My son John.

JOHN: Hello.

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JOHN: Sure.

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JOHN: Oh, I thought he was very good.

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MURROW: Mrs. Lahr, you must have seen him more often than that. What is it like being married to a comedian?

MRS. LAHR: Oh, Ed, I have been asked that a lot of times. I don't suppose there is any difference at all.

married to any professional man - not a bed of roses but you know, Ed, I don't have to laugh at his jokes.

MURROW: Does he fling many of them around the house?

MRS. LAHR: Oh yes.

MURROW: Well, Bert, we don't want to ignore you while we are meeting your very attractive family.

LAHR: They are quite nice, aren't they, Ed?

MURROW: They are indeed.

LAHR: Some fun eh kid?

MURROW: Hey, Jane, can you imitate your father in that expression?

JANE: I sure can. Some fun eh kid?

MURROW: Jane, do you have a yen for acting like your Dad?

JANE: Yes.

MURROW: Would you like to become an actress?

JANE: I sure would.

MURROW: What kind of an actress?

JANE: Oh, I don't care.

MURROW: Johnnie?

JOHN: Yes.

MURROW: What about you. Would you like to be an actor?

JOHN: Yes.

MURROW: Bert, do you approve of your childrens' ambition?

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JOHN: Yes.

MURROW: What about you. Would you like to be an actor?

JOHN: Yes.

MURROW: Bert, do you approve of your children's ambition?

LAHR: Well, I think I will let them get their education first, go through school and then if they decide what they want to be I'll decide.

MURROW: Then you will compromise and agree with them?

LAHR: It will eventually come to that. I think so, Ed.

MURROW: Bert, you have another son, haven't you?

LAHR: Yes, Herbert. He is going to school at the University of Arizona. He is taking an advanced course there. He was up at Greenland for a year and he is taking advantage of the GI Bill of Rights.

MURROW: Bert, what was the happiest time of your life?

LAHR: I presume you mean professionally?

MURROW: Yes.

LAHR: Well, Ed, I think the happiest time in my life was waking up after the opening of HOLD EVERYTHING and reading the notices. That definitely was the happiest time of my life.

MRS. LAHR: Ed, Bert won't approve but may I read you one of the notices?

MURROW: Yes, please do.

MRS. LAHR: It is right over here in this wrapper.

MURROW: This is the one after HOLD EVERYTHING, isn't it?

MRS. LAHR: Yes, this is the one after HOLD EVERYTHING. "A new Comedy King was Crowned at the Broadhurst Theatre Last Night. In fact he was crowned several times with beer bottles, booze, black jacks and other miscellaneous tools of the slap

stick trade but he emerged from the fracas with a laurel wreath of triumph resting jauntily on his grease paint brow and up and down Broadway today and for many a day to come you will hear talk of Bert Lahr."

MURROW: I can see that laurel wreath on his brow right now. Bert, tell me this.

LAHR: That isn't a laurel wreath now; that is perspiration, Ed.

MURROW: But you have worked with a lot of big stars, Merman, Bea Lillie, Victor Moore. Do you have as much fun as you appear to have when you're on the stage?

LAHR: Well, you have mentioned three wonderful people. Ididd two shows with Bea, that is, Bea Lillie, and I did a show with Ethel and also a television show with Ethel and one show with Victor and they are all really wonderful but one thing stands out vividly in my association with Bea Lillie in a show caled THE SHOW IS ON at the Winter Garden. We did a scene and during the course of the scene we would break each other up. That is under our breath we would say things to one another. Well, this went on for about two or three weeks. Now the audience didn't laugh but we were hysterical. So, the producers, in order to solve the situation, took the scene out of the show, but Bea is really a wonderful woman and one of our great, great comédiennes.

MURROW: Bert, you will probably kick me for asking

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MURROW: Bert, you will probably stick me for saying

this because perhaps there is no answer but what makes people laugh? Have you isolated that and figured it out?

LAHR: I have been asked that many times. I don't know, Ed. I can't define it. I think a psychologist can. Freud has a chapter on it I understand but he is a little too complex for me. I advise you to read him.

MURROW: All right, another question. Is it possible for a person to learn to be funny?

LAHR: I don't think so. I think one can learn how to read funny lines but the type of comedians I laugh at, I think, are born. I don't think you can make a funny man. I think it is God given, it is inate; it's instinctive rather.

MURROW: You take this business of humor pretty seriously, don't you Bert?

BERT: Well, Ed, humor is a serious business.

MURROW: Yes, all right. Well, what do you personally do for fun, Bert?

LAHR: Well, I think I have a lot of fun. I have a lot of fun with the family. We look at television. You see Johnnie and I are Giant fans. We go to ball games, look at ball games on television. I go to the museum with the kids and I used to play a lot of golf, Ed.

MURROW: You have given it up I hear though.

LAHR: I was an avid golfer. I have some trophies upstairs which I would like to show you. Come on upstairs, children.

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BERT: Well, Ed, humor is a serious business.

MURROW: Yes, all right. Well, what do you personally do for fun, Bert?

LAHR: Well, I think I have a lot of fun. I have a lot of fun with the family. We look at television. You see Johnnie and I are giant fans. We go to ball games. I look at ball games on television. I go to the museum with the kids and I used to play a lot of golf, Ed.

MURROW: You have given it up I hear though.

LAHR: I was an avid golfer. I have some trophies upstairs which I would like to show you. Come on upstairs children.

MURROW: Why did you give up golf?

LAHR: Well, it is a funny thing, Ed, I used to play golf, play 36 holes a day, day in and day out, rain or shine. In fact I had golf clubs with me when I went on tour. The first thing I do when I get in a town is find out the nearest golf course and then it happened. You see I played golf one day and on the first tee I topped my ball five times and then it happened. You see I took it a little too seriously being a perfectionist and it wasn't any good for me. Not only wasn't it any good for me but it wasn't any good for the people I was playing with.

MURROW: Well, you got down to a three handicap, didn't you?

LAHR: Well, I had a three metropolitan. In fact here are two of the Club championship cups I won and this is for a hole in one. I was pretty lucky in getting that. It was a short hole, 149 yards.

MURROW: What club did you use, Bert?

LAHR: It was a mashie shot.

MURROW: Isn't that a baseball picture of you just above the trophies there?

LAHR: That picture was on the cover of Time and the artist graciously sent it to me with his compliments.

MURROW: What role did you play for that cover picture.

LAHR: Well, that was a scene I did from my last show,

TWO ON THE AISLE; it was a sketch about a dull witted coach and I was wearing a Giant uniform at the time and if there is any inference that I think the Giants are dull I humbly apologize at this time.

MURROW: Well, Bert, you have played all kinds of roles. Have you got another favorite?

LAHR: Well, there is another one on the wall. I played Louis 14th in DUBARRY WAS A LADY. That's the show that Ethel Merman and I starred in and it is a funny thing about this picture, it certainly looks like an oil painting, doesn't it?

MURROW: It does.

LAHR: Well, that was a lobby display.. [interference] .... made in California. I thought it would be a good thing over my bar so I had a painter to paint it in oil but this is cardboard.

MURROW: That picture reminds me, wasn't your early training in burlesque?

LAHR: Oh yes, I was in Burlesque when I was very young, about 16 years, I was about 16 years old rather. I stayed in burlesque for about 6 years and burlesque in those days, Ed, was a tremendous school for comedians. It brought out comics like Fanny Brice, James Barton, Bobby Clark, Jack Pearl, Jack Haley, David Warfield, Weber and Fields, Phil Silvers, Abbott and Costello and, Oh, hundreds of others.

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MURROW: That picture reminds me, wasn't you early training in burlesque?

LAHR: Oh yes, I was in burlesque when I was very young, about 15 years, I was about 16 years old rather. I stayed in burlesque for about 6 years and burlesque in those days, Ed, was a tremendous school for comedians. It brought out comics like Fanny Brice, James Barton, Bobby Clark, Joe Penner, Jack Haley, David Warfield, Weber and Fields, Bill Silvers, Abbott and Costello and 10, hundreds of others.

MURROW: Well, Bert, tell me this. Do you think the days of the grand old clowns are gone? Where are we going to get our rising young comedians?

LAHR: Well, there isn't the school of burlesque as I knew it. Of course burlesque in those days was a minature musical comedy. We burlesqued the scenes of the day. But there is summer stock. There is cafés and television has brought up some pretty funny fellows but the type of comedian that I know and I laugh at, it's pretty difficult to develop them rather in that tradition.

MURROW: It takes a lot of practice to get that timing and the gestures just right, doesn't it?

LAHR: Well, it is application; its constant work, two a day in those days.

MURROW: Bert, I wonder if we could go down and join Mrs. Lahr again and while you are taking us doen is it true that you once told Jackie Gleason that a comedian has to learn to read to succeed.

LAHR: Well, I have heard that I said that. I may have said it. I don't remember it but I don't think it would harm any comedian to read.

MURROW: Bert, you have been from burlesque to Broadway. What has been your major rule along the way?

LAHR: Well, I have a homey philosophy, that is to live with myself, and to consciously harm no one.

MURROW: Do you have any complaints about the way the critics have treated you, Bert?

LAHR: No, no, no, no indeed. The critics have been marvellous to me. In fact I don't remember having one adverse criticism and I think I will go down and join Mrs. Lahr at this time, don't you think, Ed?

MURROW: Right. Thank you, Bert.

LAHR: Thank you.

MURROW: Will you say our thanks to Mrs. Lahr for letting us come and visit you tonight?

LAHR: Well, thank you very much, Ed, I certainly will

MURROW: Thank you very much indeed. I hope to come back and see you.

LAHR: Well, thank you, Ed.

MURROW: It has been very pleasant chatting with you.

In just a moment we will be going down to Washington for a visit with Mrs. Perle Mesta.

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MURROW: Mrs. Perle Mesta has always enjoyed giving parties. She still does. It started in Texas and Oklahoma where her father was an oil man. She has earned the title of the hostess with the mostes but it hasn't been all social life for Mrs. Mesta. She has had a long and active interest in politics and served as United States Minister to Luxembourg, visited Russian and recently has been writing and lecturing

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on her travels. Mrs. Mesta has lived in Washington on and off since World War I when her late husband George Mesta was in the government. When she isn't in her home in Newport or gallivanting to some far off place she stays at her Washington apartment in the Sheraton Park Hotel, a pleasant 12 minute ride through Rock Creek Park to the White House. Good evening Mrs. Mesta. I see you are all dressed up. Is there a party tonight?

MRS. MESTA: Oh no, but I will tell you a little secret. I am dressed up for you and this program. How do you like it.

MURROW: I like it very much indeed.

MRS. MESTA: Thank you.

MURROW: Tell me, do you really enjoy giving parties as much as I am told?

MRS. MESTA: Well, I enjoy parties. I would rather give a party than go to a party any time because you know it may be a selfish point of view but you can have the people you want when you give the parties.

MURROW: Now, speaking of phrase, the hostess with the mostes, what makes a good party. Could you define it for us?

MRS. MESTA: Well, of course, that is the $64 question but I think the surroundings, that has a great deal to do with it. You must have a pleasant surrounding. By the way did you know the Sheraton Park was building the most marvellous ball

room here. It is going to be open in the Spring and it is going to be a wonderful place to give parties. Now you have to have a nice place, a pleasant place to give parties. You have to have interesting people; you have to have people that are stimulating. You have to have good food and I always like a little music with parties. I think that peps it up.

MURROW: You give a lot of parties with a lot of important people. Do you ever have any trouble with gate crashers?

MRS. MESTA: Not very often. Once in a great while. I had a little trouble at this last party I had here at the Sheraton Park for the press. About three o'clock in the morning a rather good looking man stepped in and I looked at him and he came over and asked me to dance and I danced with him and I said, "Do you belong to the press?" and he said, "Well, no, I don't." Well, I said, "I don't remember your name on the list," and he said, "well, that's true. I had a friend that told me she was coming to this party and asked me if I wouldn't come in." "Oh," I said, "well, let's go and sit down." So, I didn't put him out but I watched him and stayed with him the rest of the evening. That is the only gate crasher I have had recently.

MURROW: Mrs. Mesta, of all the parties you have given recently which have you personally enjoyed the most?

MRS. MESTA: Well, I think I can truthfully say-- they

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weren't the most glamourous parties-- I think my carnation party undoubtedly was the most glamourous party -- but I think I can truthfully say that parties that I really enjoyed the most were my GI parties in Luxembourg.

MURROW: Didn't a soldier named Eisenhower attend some of those?

MRS. MESTA: Oh yes, yes indeed. He was in Luxembourg many times. In fact General Eisenhower spent at least once a month with me in Luxembourg and Mrs. Eisenhower also.

MURROW: Have you ever tasted any of the President's famous soup?

MRS. MESTA: The soup?

MURROW: Yes.

MRS. MESTA: I should say I have. He made soup every time he came to Luxembourg. He did a lot of cooking in Luxembourg. Now I would like to show you these pictures that we took, some snapshots. We used to cook together and he would try to tell me that he knew how to cook better than I did and I would tell him that I thought I was a better cook than he was but I will admit he was the better of the two and here is one in the kitchen, the Luxembourg kitchen in the residence. He is preparing a steak and here we are out right in front of the residence. We made a pit and he is putting the steaks in the pit and here we are just covering it over with charcoal. I have never in my life eaten such charcoal steaks as the

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President makes.

MURROW: I hear you are a pretty fair cook yourself. Is that right?

MRS. MESTA: Well, to be honest I think I am an A-No.1 cook and I learned it all right in Luxembourg. I started to have my GI parties there and gave the boys American food and I noticed they didn't understand, the chefs there didn't understand how to make American food so I learned how. Now this is the dining room. I am going to take you out and show you some of my cooking.

MURROW: Good.

MRS. MESTA: This is the dining room in this apartment and then we have a butler's pantry here. These are very luxurious apartments here in the Sheraton Park, and here is our kitchen. Now, I use this kitchen a great deal. It's nice little cozy kitchen where you can cook and here is a cake, a chocalate cake I made today. Now this cake, the GI's love these chocalate cakes. They also like cocoanut cakes but this is their favorite cake. And I wish you were here and I could give you a piece of it.

MURROW: So do I.

MRS. MESTA: I made this and it is a very good cake.

MURROW: Next best to the President's steak, is that right?

MRS. MESTA: Well, I think it is just as good as his

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MURROW: So do I.

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steak if you want to be truthful.

MURROW: Tell me, Perle, it's all right if I call you Perle, isn't it? Everyone else does.

MRS. MESTA: I would be very disappointed if you didn't because everybody calls me Perle. All the GI's called me Perle.

MURROW: You must have found being a diplomat in Luxembourg a rather exciting experience, didn't you?

MRS. MESTA: I not only found it an exciting experience but I found it an interesting experience. When I first went to Luxembourg, when I accepted the appointment I thought I would be there for at least a couple of years and I found myself four years and nearly four years and a half and I just loved it, every minute of it.

MURROW: Do you think women make good diplomats?

MRS. MESTA: Well, now, now let me tell you something. I think that it is the individual, not whether they are a woman or whether they are male or female. I think it depends altogether on the individual. I think that a woman has many strikes against her as a diplomat, any job that she takes.

MURROW: But everyone says that women talk too much and they can't keep a secret.

MRS. MESTA: Now listen, Ed, what about the men? Don't you think they talk?

MURROW: All right, I give up. What are the dolls on

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your desk? It looks as though you had started your Christmas shopping early.

MRS. MESTA: Oh no, that is a Russian doll. I got that doll in Russia. I paid $37.00 for that doll. That is a lot of money, isn't it, for a little bit of a trinket like that

MURROW: It is.

MRS. MESTA: Now let me tell you about this decoration I have it here and I do want to tell you about it. The Grand Duchess, the Royal Grand Duchess presented me with this the day I left Luxembourg. I am the only one of three Americans that have it. It is the decoration that she wears herself. She called me on the last day and she gave me this decoration and she told me with tears in her eyes how much she appreciated what I had done for the orphans, for the Bourgemeisters and for all of Luxembourg. Now that is the reason that I love Luxembourg the way I do. They are wonderful people, wonderful.

MURROW: Well, Perle, after you finished your tour of duty in Luxembourg, you went to Russia, didn't you?

MRS. MESTA: Yes, I did.

MURROW: How did you get along with the Russians?

MRS. MESTA: Well, I thought I got along fairly well. Don't you want me to show you a doll that I have here in comparison with a doll I got in Russia?

MURROW: In comparison with that $37.00 one.

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MURROW: In comparison with that $37.00 one.

MRS. MESTA: What did you say?

MURROW: I think you have an American doll for comparison with that Russian doll.

MRS. MESTA: Yes, I want to show it to you.

MURROW: All right.

MRS. MESTA: Now here is a doll that I picked up at the department store for $2.50. Now look at this doll and then the doll that I got in Russia. Now that is the comparison. And everyone says they are always working for the laboring people in Russia but they evidently don't take very good care of the children do they when they make them pay $37.00 for a little doll like that.

MURROW: Certainly not. Tell me, Perle, what impressed you most about your visit to Russia?

MRS. MESTA: Well, I would say that the way that they have the women do the hard labor. They want to create a new generation. They want the women to have many, many children and yet when I went through the steel plant the women were doing all the heavy labor, lifting all this iron work in the plants and different things and working on the railroad and I asked the superintendent there how in the world those women could work that way and he said, "Oh, they are timid when they come in but they don't last long if they are." Now, that is the thing that impressed me most.

MURROW: Well, Perle, you have also done a lot of traveling in this country and met a lot of women. What is

foremost in their minds now, would you say?

MRS. MESTA: I think that the women in America feel that they work very hard during the campaign. They raise a lot of money. They spend a lot of money. They have the wealth, a great deal of the wealth, the women. Now, I am a Democrat you know but in both parties. I can't give an exception to either one. When they get through with the campaign they will say, "Well, thank you very much. You have just done a beautiful job, good-by." I think they feel that. I think they feel that they haven't the equality that they should have.

MURROW: That they are useful for raising money but when it comes to making policy they are pretty well disregarded?

MRS. MESTA: Completely disregarded.

MURROW: Perle, we have covered a lot of ground but it just occurred to me that since you said you are a Democrat we haven't seen any pictures of Mr. Truman about your apartment.

MRS. MESTA: Well, that is all right. I speak to Mr. Truman over the phone many, many times. In fact I talked to him just last night. I talked to the whole family. Marggret is down in Independence. She has a slight cold. Mrs. Truman is in Independence, and the President is feeling very well and is going to his office every day. I keep in very close touch with the Trumans.

MURROW: And Margaret has only a slight cold you say.

MRS. MESTA: Yes.

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MRS. MESTA: Well, that is all right. I spoke to Mr. Truman over the phone nearly every primary. In fact I was to him just last night. I believed in the white flag. Spain is down in Independence. She has a bright color. Here is in Independence, and the President is feeling very well. He is going to his office every day. I keep in very close touch with the Trumans.

MURROW: And Margaret has only a slight cold.

MRS. MESTA: Yes.

MURROW: Mrs. Mesta, I don't know whether -- Perle rather --

MRS. MESTA: Right.

MURROW: I don't know whether you care to answer this but what would you say is the most delicate diplomatic task that you ever had to perform.

MRS. MESTA: Well, you know I have been a friend of the man that is in the White House for many years and I have very very fond of the President and I love Mamie very dearly. As I said before, I am a Democrat and I love every member of the Truman family. Now, wouldn't you call that a rather delicate, diplomatic task to perform?

MURROW: Yes, I certainly would. Tell me, if you had one piece of advice to give to people, to women who wanted to become diplomats, what would it be?

MRS. MESTA: Well, I think that you must love people. That's the first thing. And, thenof course you have to be appointed. I think you have got to work from the precinct up and then in the State Department I think they should appoint more girls that are working in the State Department into diplomatic service. It's more encouraging, it's more encouraging for them. Is that the kind of answer you want?

MURROW: Yes. Thank you very much, Perle, for letting us come and visit you tonight.

MRS. MESTA: Thank you.

MURROW: It is very enjoyable indeed. Thank you again and good night.

MRS. MESTA: Good night.

MURROW: We will be back in a moment.

[Commercial]

MURROW: Tonight we have been visiting live with that great comedian Bert Lahr and his family and with Mrs. Perle Mesta formerly our Minister to Luxembourg.

There are some of the people who made this program possible.

And, now, from PERSON TO PERSON good night and good luck.

CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

September 24, 1954 - 10:30 P.M.

Guests: Eva Marie Saint and

Ezra Taft Benson.

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live, no film. We reckon the best way to get to know people is to meet them in their own home so that is what we are going to do tonight. We will be going down to Greenwich Village here in New York to meet the actress Eva Marie Saint and her husband and then we will be going down to Washington to the home of the Secretary of the Agriculture Ezra Taft Benson, Mrs. Benson and their six children. We will be ready in exactly 20 seconds.

[Commercial]

MURROW: Eva Marie Saint has appeared in one play and one motion picture, ON THE WATER FRONT. Then between these she has succeeded in squeezing in some of radio's and television's better acting and the net effect of her varied efforts and considerable talent has made her one of the most sought after actresses in any medium. Eva Marie grew up in a small town in upstate New York, went to college in Ohio. She naturally was voted the prettiest girl in her class and she

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remembers among her early chores providing off-stage laughter for the grand sum of $10.00. Eva Marie and her husband, the Television Director Jeffrey Hayden, were married three years ago and since that time they have been living in a small three room apartment on this street in Greenwich Village in New York City. The Hayden's like the Village because it is part of New York away from New York they say. Their street boasts of trees, very rare on the pavement and if you drive up the block Westward to visit the Hayden's you would stop at the tallest building over there on the left. Good evening, Eva.

SAINT: Good evening, Ed.

MURROW: Is there really a different atmosphere living in the Village?

SAINT: Oh, we think so. It is very quiet and very homey and you know all the people in the stores and it is like a small town and 12 minutes to Radio City.

MURROW: I saw you on Television last Sunday and I thought you would probably be in Hollywood by now.

SAINT: Oh, well, I'm happy here and I'd like to make another movie, another good movie, and I'd like to make maybe one a year so it is difficult finding the one because I am very happy here and I would like to do another play and do more television and the main reason my husband is here.

MURROW: Where is Jeff, by the way?

SAINT: Right here.

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MURROW: Where is he, by the way?

SAINT: Right here.

JEFF: Hi, Ed.

MURROW: Tell me, did television bring you two together?

SAINT: No.

JEFF: Radio.

SAINT: TV.

MURROW: Jeff, you are a TV Director. Do you find it interesting?

JEFF: Yes, I do indeed. Sometimes frenetic but always exciting.

MURROW: Eva, your first job in show business just didn't come very easy, did it?

SAINT: Oh, goodness no. It took a lot of round making. At one point I wondered how many miles I walked one day and for publicity reasons the magazines put a piedometer on my ankle and I walked 45 miles a day. I was sure I had been walking 20 miles a day and it was 45 miles a day and at that time I was wearing Ballerina shoes which were the fashion at the time and my arches were falling and I had backaches from pounding the streets so I went to a chiropractor and he told me this was the reason, from wearing the Ballerina shoes, that I would need corrective shoes. He also found out that I had 11 pairs of ribs instead of 12.

MURROW: You had what?

SAINT: 11 pairs of ribs instead of 12.

MURROW: Did you ever get discouraged? I don't mean

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MURROW: You had what?

SAINT: 11 pairs of tube instead of 12.

MURROW: Did you ever get disappointed? I know

because of the ribs but because of the walking?

SAINT: Oh, yes, so I went and bought these shoes for instance.

JEFF: Show him the shoes.

SAINT: Oh, really?

MURROW: Yes, let's see them.

SAINT: Well, they are black and at the time I convinced my room mate that she ought to have a pair in brown and the man who sold them to me said that I would start a new fad, being an actress I would set a fad. I wasn't really very excited about them and when I got home I found out that the other actors and actresses really made fun of them and my room mate and I used to pray for rainy days so we could wear galoshes over them. You know the tragic point they are the most comfortable shoes in the world.

MURROW: They look comfortable.

SAINT: Yes, and I must admit maybe once every three months about an hour I put them on at home just to feel comfortable.

MURROW: Now that your first movie is behind you, did you enjoy making ON THE WATER FRONT?

SAINT: Oh yes, it was such a wonderful experience and I feel I am really spoiled now having worked with Kazan and Marlon Brando and K- and M- and S- and the fact that it was an important picture and I had this feeling

because of the ribs but because of the walking?

SAINT: Oh, yes, so I went and bought these shoes for instance.

JERT: Show him the shoes.

SAINT: Oh, really?

MURROW: Yes, let's see them.

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MURROW: They look comfortable.

SAINT: Yes, and I must admit my feet once every three months about an hour I put them on at home just to feel comfortable.

MURROW: Now that your Emmy movie is I hear you, that you enjoy making ON THE WATER FRONTY

SAINT: Oh yes, it was such a wonderful experience and I feel I am really spoiled now having worked with Karen and Marlon Brando and K- and M- and S- and the fact that it was an important picture and I had this feeling

for the 10 weeks that something good was being done and everybody was doing his and her best job and the fact that it was done on location over in Hoboken and it was so exciting and stimulating and very different, I imagine, from making a movie in a studio in Hollywood and I won't have to go to Hollywood.

MURROW: Well, were you excited on the night of the opening?

SAINT: Oh yes, we went to the opening at the Astor and there were hundreds of people waiting in line and we walked out and we started to go into the lobby and all of a sudden a horrible man came out and just pushed us right out of the lobby and took Jeff and the two friends with us by the seat of the pants and the neck and just right out of the lobby and it didn't turn out to be the premiere we thought it would be and finally I sort of quietly said to the man, "Well, I'm in the picture and I think that arrangements have been made," and he said, "no, no, no," so finally we caught the eyes of the manager and he apologized and showed us to our seats and it was very embarrassing.

MURROW: Tell me, Eva, what was it like working with Marlon Brando?

SAINT: Wonderful, just contrary to everything that I had heard about him. He just was and is wpnderful and a simple kind of human being and a genius, I feel, as an actor and it was a very rewarding experience.

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MURROW: Well, you and Jeff share interests in things other than show business, don't you? What are your hobbies?

SAINT: Oh, we have a boat. We have a model. Would you like to see it?

MURROW: Yes.

SAINT: This boat-- neither one of us had had a boat before so it is our first boat and it is about 21 feet long and it's a little Chris Craft and you can sleep on it and we have a little galley and by the way this really tells the story of our life, all kinds of tickets.

MURROW: I was just going to ask you what that was on the wall there.

SAINT: It's a bulletin board and I see laundry tickets and theatre tickets and parking tickets, counters and telegrams and things and this tells the story of our life.

MURROW: Is this a scale model of your boat?

SAINT: Yes, Jeff made it and it's 21 feet long and it was quite an experience having it. This summer we had more fun than the first summer. The first summer we really had to adjust to the fact that man and wife being on a boat- there are many problems which we ironed out but this summer we made a trip to Block Island which was very exciting.

MURROW: Well, that rather takes care of the summer. What about the winter?

JEFF: We ski.

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JEFF: We ski.

SAINT: Oh, he's a pro.

JEFF: Oh no.

MURROW: Are you, Jeff?

SAINT: Yes.

JEFF: No, not really but we enjoy it. It's very healthy and very exciting and really lots and lots of fun to get away for two weeks and live in the out doors and it's quite wonderfuly really.

MURROW: Do you ever break any bones?

JEFF: No, and one does not have to in skiing if one is careful which we are.

MURROW: You ski too, Eva, do you?

JEFF: Does she ever? She's wonderful. She is.

MURROW: And in spite of the boats and skiing you still find time for work, do you?

SAINT: Oh yes, actually that takes very little time. Maybe two weeks in the winter time skiing and in the summer we drive every week end maybe a few times a month but it is very important for us to get away and--

JEFF: It's part of work in a sense too. We meet new people, different kinds of people and out of the business which we find an exciting experience and then we use it. As a director I think it is important to me and as an actress I think it is important to Eva that we really do meet other people and involve this activity in the work that we do.

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MURROW: Well, now with both of you people being in show business, do you criticize each other's work?

JEFF: Yes.

SAINT: Oh yes.

JEFF: Very objectively and very honestly, and it is helpful I think.

SAINT: I think that being very honest with each other we can and have helped each other to develop and gro and it's strange, I can do a television show, for instance, and I know how it came off. You are honest with yourself. You always know what it is no matter what people say and I can tell, and I usually know and can sense that Jeff feels the same way and it always works out. For instance one show I did, it was a bomb. It was supposed to be a comedy. It was funny to us but it wasn't funny on the tube so I got home that night and I got off the elevator and turned the corner and there was our door and on the door was a card and there was a picture of a dog, in color, and his eyes-- all the lines were down his face-- his eyes and his ears and his mouth, and I knew what his reaction had been and we never discussed it. Later on I guess we did.

JEFF: Yes later.

SAINT: To find out what really had happened but he knew and I knew.

MURROW: Well now since both of you say you know how

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JERF: Yes later.

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MURROW: Well now since both of you say you know how

a television show is going, how do you think this one is going?

SAINT: Very hard.

JEFF: Very awkward for me. Very strange.

MURROW: No, I'll back my judgment against yours on this one and thank you very much indeed Eva Marie Saint and Jeff Hayden for letting us come down and visit you in your apartment in Greenwich Village.

SAINT: Thank you, Ed.

JEFF: Enjoyed it.

MURROW: Thanks a lot and good night.

SAINT: Good night.

JEFF: Good night.

MURROW: In just a moment we will be going down to Washington to visit with Secretary of Agriculture Benson and Mrs. Benson and their six children.

[Commercial]

MURROW: Ezra Taft Benson could drive a team of horses when he was four years old. At 53 he became Secretary of Agriculture and the first clergyman to sit in the Cabinet in a hundred years. Secretary Benson is one of the 12 apostles who guide the Mormon Church. Much of his life has been devoted to his religion and family and farmers and their problems. When Mr. Benson leaves his office to drive to his home in the Northwest section of Washington he passes the White House, the

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Washington Monument and the Russian, Mexican and Spanish Embassies. In recent weeks he has made this drive at rather infrequent intervals. He has been busy, touring the country, explaining the administration's farm program. But tonight the Bensons and their large family are at home waiting for us to call. Good evening. Good evening, Mrs. Benson.

MRS. BENSON: Good evening, Mr. Murror.

MURROW: You are not alone tonight, are you.

MRS. BENSON: No, fortunately I am not. All of our family are together.

MURROW: Even the secretary? I know he has been out speech making around the country lately.

MRS. BENSON: That is unusual but we are so happy to have him with us tonight.

MURROW: Where is the family? Let's see, it's four girls and 2 sons. Is that right?

MRS. BENSON: That's right and I would like to make you acquainted with them.

MURROW: Good, let's take an inventory.

MRS. BENSON: Right. Barbara.

BARBARA: How do you do, Mr. Murrow.

MURROW: Good evening, Barbara. How are you?

BARBARA: Just fine, thank you.

MRS. BENSON: Beverly.

MURROW: Good evening Beverly.

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MURROW: Good evening, Barbara. How are you?

BARBARA: Just fine, thank you.

MRS. BENSON: Beverly.

MURROW: Good evening Beverly

BEVERLY: Hello, Mr. Murrow.

MRS. BENSON: Bonnie.

BONNIE: Good evening, Mr. Murrow.

MURROW: Evening, Bonnie.

MRS. BENSON: And Beth.

MURROW: Oh, Beth, how are you?

BETH: Fine, thank you.

MURROW: Good.

MRS. BENSON: Our oldest child Reed.

MURROW: Reed? Good evening.

REED: Good evening, Mr. Murrow.

MURROW: Nice to see you again.

MRS. BENSON: And our only married child, Mark.

MURROW: Mark?

MARK: Hello, Mr. Murrow. How are you?

MURROW: Well, that's a fine group, Mrs. Benson, but there is still one member unaccounted for. Where's the secretary?

MRS.BENSON: Mark, take Mr. Murrow to your Daddy.

MARK: Will be glad to. Mr. Murrow, I think you met Dad.

MURROW: Yes, I did indeed. Good evening, Mr. Secretary.

BENSON: Good evening, Mr. Murrow;

MURROW: I know you've been working hard lately. Where have you been?

REVERAY: Hello, M. Murrow.

MRS. BENSON: Bonnie.

BONNIE: Good evening, Mr. Murrow.

MURROW: Evening, Bonnie.

MRS. BENSON: And Beth.

MURROW: Oh, Beth, how are you?

BETH: Fine, thank you.

MURROW: Good.

MRS. BENSON: Our oldest child Read.

MURROW: Read? Good evening.

READ: Good evening, Mr. Murrow.

MURROW: Nice to see you again.

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BENSON: Good evening, Mr. Murrow.

MURROW: I know you've been working hard lately. Where have you been?

BENSON: Well, I've been out in the middle west and in the corn belt, the mountain states, the Pacific Northwest, the Northeast and in the morning I leave for Florida.

MURROW: Well, you are probably tired of making speeches but instead of making a speech why don't you tell us a little of your basic philosophy about farming?

BENSON: Well, it is rather simple, Mr. Murrow. I think that the welfare of the nation demands a stable, prosperous and free agriculture. Most of the progress made in agriculture in the past fifty to seventy-five years has been due to research, education, market development, and the fact that the farmer has been free to make his own management decisions with a minimum of Government control and regulation. The farmer needs some protection against the hazards of extreme price fluctuations but the problem should be directed to help farmers to help themselves. Their freedom must be preserved.

MURROW: Well, sir, I have heard other Cabinet members make remarks about the social life in Washington. How do you and Mrs. Benson and the children feel about that?

BENSON: Well, of course, we take in some social activity but we try not to let it interfere with our normal home life which we enjoy so much. I am very grateful for the solidarity of our home and the fine spirit we have in our family. Of course, most of the credit goes to Mrs. Benson. She has planned the work and has been so devoted to her family and of

course has been an inspiration to me and a great help to me throughout my life. She married a very humble, poor farmer. We started out together but she has been true blue although she came from a home of luxury and refinement. Certainly I could not have accomplished what I have done without her loyal support and help. We have some wonderful times in our home. We try at least once a week to have a family night together in which we enjoy songs and dancing and recreation. As a matter of fact my happiest hours are spent in my home.

MURROW: Well, you spoke of singing and dancing. I am certainly all in favor of that particularly if we could get the secretary of Agriculture to do a song.

BENSON: Well, that would be something but I think it would probably be more appropriate to have Mrs. Benson call on some of the children to do a song. I'll see if I can persuade them.

MURROW: Mrs. Benson, what's first on the family's tonight program?

MRS. BENSON: Oh, I think Barbara. Would you give us a song?

BARBARA: Oh surely, Mother. Due to the time element I will probably have to cut "Italian Street Song" down a little shorter.

MURROW: All right.

[Barbara sings]

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MURROW: All right.

[Barbara sings]

MURROW: Oh good. Let's have a trio. Could we?

BENSON: Sure you could.

[3 girls sing]

MURROW: Thank you very much. Mrs. Benson a minute ago the Secretary told us something of his basic approach to agriculture. As the program director of a large family what theories do you hold?

MRS. BENSON: Well, I have always considered my first job was to be a support to my husband and a real companion and he and our children and our religion have been the most important things in my life and you know, Mr. Murrow, our religion teaches us that the greatest career that women could have is to be a real home maker and a mother and not just a housewife and so I have dedicated myself to that goal. I have given practically of my full time to the job and especially because my husband has had to be away about half of our married life and we feel that our children are our jewels and are our greatest wealth and our greatest source of pride and we feel that a nation is no stronger than its homes so you see we mothers have taken upon us the world's greatest work for we are indeed the builders of man.

MURROW: Well, Mrs. Benson, I know the family life and entertainment and just good fun play a large part in your household but let's get back to this family night that you have let us intrude upon. Who is next on the program?

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MRS. BENSON: Beth, would you give us a little song and dance?

MURROW: Oh, good, Beth.

[sings and dances]

MURROW: Beth, very good. I had hoped that we could get the Secretary to sing. Do you think we could do anything about that?

BENSON: Well, I don't know, Mr. Murrow. I think it would probably be more enjoyable if we had the whole family sing together.

MURROW: Oh fine, you do that a great deal anyway, don't you?

BENSON: Yes, we do and we enjoy it. Do you have a favorite?

MURROW: Well, I think it ought to be something about home, don't you?

BENSON: Well, that would be appropriate. Let's sing "Love at Home." Shall we? Okay, fine.

[family sings]

MURROW: You know this is the largest family we have ever visited and we ought to have about three times as much time as we have. I was wondering if I could talk a little business with some of the younger Benson. Reed, you are the oldest I think. What have you been doing recently?

REED: Mr. Murrow, I have been a Chaplain down in

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MURROW: Oh, good, Beth.

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REED: Mr. Murrow, I have been a draftsman down in

Texas. They oft times say I asked for overseas duty so they sent me to Texas but I just finished my service down there. Before that I was a Missionary for the church. In the Mormon Church most every young man looks forward to the time when he might be considered worthy enough to serve as a missionary and I went over to Europe for two or three years and served at my own expense like all the other missionaries do to preach the gospel. I also worked with Mark as my companion.

MURROW: Oh yes.

REED: As in the ancient days we go out two by two and Mark was my last missionary companion, when I was on my way home.

MURROW: Well, your Dad did that same thing too, didn't he?

REED: That's right.

MURROW: And what about you, Mark?

MARK: Well, I just finished my Master's degree at Stanford University, Mr. Murrow, and now I'm a sales manager back here for a stainless steel cookware company. I'll have to cook you a meal sometime.

MURROW: THat's fine.

MARK: And I wish my wife and baby son could be here tonight but they are up in far-away Canada. However, the second best is a photograph here that I have which is right next to me.

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MARK: And I wish my wife and baby son could be here tonight but they are up in far-away Canada. Moreover, the second best is a photograph here that I have which is right next to me.

MURROW: Yes, how old is the son?

MARK: He's about 9 months.

MURROW: What about the girls. Barbara, what do you do?

BARBARA: Well, Mr. Murrow, I love music, especially singing. However, my first love is home economics in which I am majoring in at Brigham Young University at Provo, Utah

MURROW: Well, now, Beverly, you're next. What about you?

BEVERLY: Well, Mr. Murrow, although I'm kept pretty busy at my school work and church activities I enjoy taking organ and piano lessons and I've just started taking voice lessons and I hope that I can sort of follow in Barbara's footsteps and do TV work and the art work she has done. I think my favorite past time though is sewing for I enjoy making most of my clothes.

MURROW: Bonnie, what do you do?

BONNIE: Well, Mr. Murrow, I like piano very much and also ice skating but especially I like swimming where I do water ballet and I hope that when I go to the college I can be a home economic major.

MURROW: You know I think the Bensons are growing up a whole family of professionals and they've been hiding them up to now. Beth, I bet you like dancing more than anything else, don't you?

MURROW: Yes, how old is the son?

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MURROW: Bonnie, what do you do?

BONNIE: Well, Mr. Murrow, I like piano very much and also ice skating but especially I like swimming where I do water ballet and I hope that when I go to the college I can be a home economic major.

MURROW: You know I think the Benson's are producing a whole family of professionals and they've been hitting them up to now. Beth, I bet you like cooking more than anything else, don't you?

BETH: Ah yes, I just love to dance and I like to do everything else that my sisters do too. But, I especially like to ride in our little red car with Daddy much better than I do to ride in the big, black Government car with Daddy.

MURROW: You do? You like to ride horses too, don't you?

BETH: Yes.

MURROW: Well, Mr. Secretary I know what you do, but tell me, do you ever get a longing to get back to what I imagine is the more peaceful life out in Salt Lake?

BENSON: Well, Mr. Murrow, we hope to get back there some day. Right now we are pretty busy doing our duty as best we can in serving the Government and hoping to be of service to the farmers of this great country.

MURROW: Well, I would like to get back again, if you will, for a moment, to this matter of the practice of the Mormon Church in sending out missionaries. Is this something that is always volunteer work?

BENSON: Yes, it is entirely a volunteer work. The young men and sometimes young women and older people too respond to calls to go into various parts of the earth and to preach the gospel at their own expense and usually the term of service is two or three years although many are called for the second and third and even fourth and fifth missions. We feel it is a great privilege and oppor tunity to represent the

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church in the world and most of our young men have that opportunity. Mrs. Benson served a mission in the Hawaian Islands before we were married.

MURROW: And that was about the time you were in England on another mission, wasn't it?

BENSON: Well, I had come home from England and was all ready to get married but she went on a mission first and held me waiting.

MURROW: Mrs. Benson, would you mind my asking you one personal question before we say good night?

MRS. BENSON: No.

MURROW: You have this large family. Do you have any domestic help or servants?

MRS. BENSON: No, we do not have a maid. We feel that we learn by doing and we prepare all of our own meals and plan them. The girls help with them and they do a lot of their own sewing, and we play together, sing together and we are a very real family. We have daily prayer, individual and together, because we feel that a family that prays together stays together and I feel that is true of a nation and our children want to feel that any achievement they have accomplished they have accomplished it by their own hard work and not because of their Daddy's title.

MURROW: Thank you very much, Mrs. Benson and Secretary Benson. It has been very pleasant indeed visiting with you

BENSON: Thank you.

MURROW: We will be back in a moment.

[Commercial]

MURROW: We have been visiting tonight PERSON TO PERSON tonight with the actress Eva Marie Saint and then we went down to Washington for a visit with Secretary of Agriculture Benson and his family.

There are some of the people who contributed to this program and now from PERSON TO PERSON good night and good luck.

BENSON: Thank you.

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PERSON TO PERSON with EDWARD R. MURROW

October 1, 1954 10:30 P.M.

Guests: Sid Caesar and Walter White

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It isn't as spectacular; it isn't even in color, but it is live and these informal visits occur while you are looking at them. Tonight we will be going to visit Sid Caesar and his family and then down to visit author Walter White and his family. We will be ready to go in exactly 20 seconds.

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MURROW: If everything had gone according to plan Sid Caesar would probably still be playing the saxaphone for a living. That is what he was doing when the war began but by the time the war was over Sid had already established himself as a promising young comedian. His pals in the Coast Guard went further than that. They thought he was great. That may or may not have been coincidence that his specialty was satire on the Coast Guard brand. Whatever the case Sid Caesar has come a long way in show business and he is still very much on the move. When he isn't rehearsing or doing his own new television show, CAESAR'S HOUR, Sid Ceasar is usually home watching

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someone else on TV. Together with his wife Florence whom he married 11 years ago and their two children the Caesars live in this building off Park Avenue here in New York. We are expected so let's go in. Evening, Sid.

CAESAR: Good evening, Ed.

MURROW: What are you doing?

CAESAR: The kids were here you know and all the technicians were here and I mean the lights and everything.

RICHARD: Am I sleeping?

CAESAR: No, you are not sleeping yet but I couldn't put 'em to sleep. We gave 'em a nap this afternoon and they wanted to be on television. We couldn't keep them up because everybody is here so I told him we would be on, so this is my son Richard.

MURROW: Good evening, Richard.

CAESAR: May I do a trick with Richard? He wants to do it and--

MURROW: Good.

CAESAR: --and suppose we do it, before he goes to sleep.

MURROW: Fine.

CAESAR: Okay, Ricky, here we go. I'm gonna wind you up. I will take the key and, okay, Ricky, you were on television. Okay, Baby?

RICHARD: Yes.

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CAESAR: May I do a trick with Dickens? He wants to do it end--

MURROW: Good.

CAESAR: --and suppose we do it before he goes to sleep.

MURROW: Fine.

CAESAR: Okay, Kids, here we go. I'm gonna wind you up. I will take the key and, okay, Kelly, you turn on television. Okay, Baby?

RICHARD: Yes.

MURROW: Well, Sid, maybe we can talk them to sleep. I'm told that my 8 year old son generally goes to sleep in the middle of a broadcast that I do at 7:45.

CAESAR: Not these kids. They won't go to sleep when anyone is on television. Now, I have my daughter Michele.

MICHELE: Hello.

MURROW: Good evening, how are you?

MICHELE: FINE.

MURROW: Are you sleepy?

MICHELE: No.

MURROW: Oh good.

CAESAR: No, she had a nap this afternoon and she's only 7 years old and she's going to go to sleep right away. Do you want to be on television? I said you could. Okay. Good night.

MURROW: Good night.

CAESAR: Say good night.

MICHELE: Good night.

MURROW: Good night.

CAESAR: Okay here we go. Good night.

MURROW: Sid, do the children ever make you work while you are at home?

CAESAR: No, they don't. I'm not a comedian at home actually.

MURROW: Oh, Mrs. Caesar, good evening.

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MICHELE: FINE.

MURROW: Are you sleepy?

MICHELE: No.

MURROW: Oh good.

CAESAR: No, she had a nap this afternoon and she's only 7 years old and she's going to go to sleep right away. Do you want to be on television? I said you could. Okay. Good night.

MURROW: Good night.

CAESAR: Say good night.

MICHELE: Good night.

MURROW: Good night.

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MURROW: Oh, Mrs. Caesar, good evening.

MRS. CAESAR: Hello, Ed.

CAESAR: This is my wife, Mrs. Florence Caesar.

MURROW: How are you?

MRS. CAESAR: Fine.

MURROW: Tell me, is Sid fun at home?

MRS. CAESAR: Well, everybody asks me that. You know people think that I keep laughing constantly and it is not true. I am not laughing all the time because Sid takes his work very seriously you know. I think most comedians do and they worry a lot and he does. He is very serious about it because comedy is a serious business.

MURROW: Well, now, Sid, while Florence was talking--

CAESAR: I didn't want to interrupt so I let her speak.

MURROW: No, neither did I but I was thinking about something that I once read by Will Rogers when he said you have to have a serious streak in you or you can't see the funny side in the other fellow. Do you agree with that?

CAESAR: Well, I could go into a long dissertation on that but I won't but I will say this, that comedy is a serious business because you have to see the serious part of life because comedy, like when somebody falls down the stairs, you actually feel sorry for them, but while they are falling down the stairs they look funny coming down. But, after it is

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over you go over and pick them up naturally. So in that way that's the way that comedy is funny, it is the spur of the moment, the absolute thing that you hit at that time. You know what I mean?

MURROW: Yes. Sid, do you ever look back on the days when you were staking out a career with the saxaphone?

CAESAR: You mean the very hungry career?

MURROW: Yes

CAESAR: Yes, I do. I was putting in-- I was putting, trying to get a membership in the local 404, 408--

MRS. CAESAR: 802.

CAESAR: 802. I', sorry, 802. You're right, Florence, and I was a cameraman-- no, I was a doorman. You've got so many camaramen that I'm confused. I was a doorman at the Capitol Theatre and that's where I had to work before I could become a member of the union and a woman came up to me at one time and she said,"do I have time enough to catch the beginning of the picture if I go and have a sandwich?" so I said, "what kind of sandwich are you going to eat?" and she said, "I may have a peanut and bacon sandwich. Will that be all right?" I said, "you better have a little soda with it so the peanut butter will go down faster"and she did and she went inside and I kept looking through the window and I kept on saying, three, two, one and finally I said, "you're on," and she came running down with half the sandwich to see the

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picture and that's when I was a doorman at the Capitol Theatre.

MURROW: Well, Sid, television can be tough on the body I know, or at least so I am told. What do you do for relaxation in your spare time?

CAESAR: Well, I'll show you in just a moment. Florence will you excuse me for just a minute?

MRS. CAESAR: Sure.

CAESAR: She's beautiful and you have got to pay attention.

MURROW: Is it all right if we start planning a television program called CAESAR'S WIFE.

CAESAR: Listen, it's up to you. This is my gun room. This is my hobby. I used to do a lot of hunting. I have a double barreled Brownie over and under.

MURROW: L2 gauge?

CAESAR: Yes, and I have a 220 Swift with a six barrel scope.

MURROW: Yes.

CAESAR: And which is actually the fastest bullet in the world commercialwise. Then I have a 375 Mangum and a lot of other rifles but it's with this rifle that I killed this baby right here.

MURROW: Now tell me about that.

CAESAR: Well, it is a heart breaking story because I know-- ouch. I never killed any other animal outside of this

picture and that's when I was a doorman at the Capitol Theatre.

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MURROW: 12 gauge?

CAESAR: Yes, and I have a 400 Swiss with a ebrrel scope.

MURROW: Yes.

CAESAR: And what is actually the heaviest bullet in the world commercialized. Then I have a 375 Mauser and a lot of other rifles but it's funny this rifle that I killed this baby right here.

MURROW: Now tell me about that.

CAESAR: Well, it is a heavy breathing story boys. I know-- ouch. I never killed any other animal outside of this

deer and the way it happened was that I was on a stand you know, usually the other men drive and I stand, or you drive and they stand.

MURROW: Yes.

CAESAR: But in this way I happened to be put on a stand and all of a sudden this was after 9 days of looking for deer, you know what I mean? What, are you moving? Stay right there. Stay right there. Then I happened to see this deer because he's still moving because I still don't believe I got him and I just happened to, I saw him-- I happened to go over a barbed wire fence and I naturally put the safety on my gun.

MURROW: Yes.

CAESAR: And I put the gun over the fence first and I then went over the fence and I then finally saw this deer and I said there it is and I finally saw it and I tried to pull the trigger and that's the way you have buck fever and I couldn't see it you know. I couldn't get him in the sights so I just put up the safe and, bang, I shot him and I ran over to him and he got up. Then I ran back for the gun. The deer ran on and I ran over and I finally, when I did fall-- he did fall-- he fell about 100 yards from there and I ran over to him and I put on the deer card you know on his horns.

MURROW: Yes.

CAESAR: And then after that I spelled my name wrong

deer and the way it happened was that I was on a stand you know, usually the other men drive and I stand, or you drive and they stand.

MURROW: Yes.

CAESAR: But in this way I happened to be put on a stand and all of a sudden this was after 3 days of looking for deer, you know what I mean? What, are you moving? They right there. Stay right there. Then I happened to see this deer because he's still moving because I still don't believe I got him and I just happened to, I saw him -- I happened to go over a barbed wire fence and I naturally put the safety on my gun.

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MURROW: Yes.

CAESAR: And then after that I spelled in mine there

so you see I really didn't want to kill him in the first place.

MURROW: And he is still moving.

CAESAR: And he is still moving and I love him. Now I want to show you something else if you follow me back in the living room.

MURROW: Good.

CAESAR: Well, I also have an interest in art and this is my famous-- not my famous but my favorite painting. It's a Vlamick and it's also over here if you follow me down here.

MURROW: I'm following you.

CAESAR: This is a M- which was given me by Imogene Coca which is a very wonderful peice of sculpture if you take a look at it.

MURROW: Well, which is your favorite painting?

CAESAR: My favorite painting?

MURROW: Yes.

CAESAR: This is my professional favorite painting.

MURROW: Yes.

CAESAR: But my favorite painting is this, painted by my wife Florence. It's a picture of our house in Westport and I don't know how to say it but she happened to capture it. It's not really professional but it's it. She really captured the feeling of the whole place up there.

MURROW: How did you happen to get interested in

paintings in the first place?

CAESAR: Well, I tell you. I happened to read a book called LUST FOR LIFE by Irving Stone about the life of Van Gogh and through this I happened to see a kinsmanship in art and it's what I want to do in comedy. Actually it is to give what Van Gogh or the Impressionists saw of life. That's what I want to do in comedy, just try to give an impression and maybe exaggerate it a little bit. You know what I mean?

MURROW: I think I do. Sid, how long do you rehearse for that full hour show.

CAESAR: Well, we rehearse the entire week. We really do. We start our shows on Monday. We take the day off on Tuesday which the cast does which I don't but I go right through from Wednesday right to Monday.

MURROW: Well, Florence, from what Sid says when he isn't rehearsing he is pretty much of a home body. Is that right?

MRS. CAESAR: Yes, he is Ed. In fact I'll tell you. You know we have always wanted to go to Europe and three years ago we did and we had it planned very carefully. We had, oh, the tour all planned by an agency. We had it changed, altered and fixed up, reservations and everything. It was supposed to have been for 9 weeks and we sailed over on the Liberté. We got to Paris and we were there a few days and well, Sid wasn't too happy there and it was all there so strange of course

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and then we couldn't get cold water and he couldn't get cigars and he just wasn't too happy. Finally someone gave us tickets to the Grand Prix, it's a famous race there.

MURROW: Yes.

MRS. CAESAR: And well, we went there and we tried to find our seats and we never could. We showed them to the ushers there and nobody knew where the seats were. It was all such a mystery and we never did get to it. So Sid said finally "Florence, let's go home," and I thought he meant back to the hotel but no, home, to America. Home we went and that's how much of a home body he is.

MURROW: So you came back after 3 days?

MRS. CAESAR: Yes.

MURROW: Yes.

CAESAR: We went over in 6 days. It took us 6 days to get over but it took us 12 hours to get back.

MRS. CAESAR: We flew right back.

MURROW: Sid, if you weren't Sid Caesar the comedian what would you like to be. What would you like to do?,

CAESAR: Well, I tell you, Ed. If I wasn't Sid Caesar the comedian I would like to be Albert Einstein. That's who I would like to be because he has given so much in the world and he is a great man and I would like to actually contribute one-thousandeth as much as he has contributed to the world and what he will give to the world will not be known

for another 100 years.

MRS. CEASAR: And I would be Mrs. Einstein.

MURROW: I think that is something I would like too. Neither one of us are going to approach it. Oh, is he perspiring?

CAESAR: You have got a lot of lights here.

MURROW: I know. We have down here too. Thank you very much indeed Sid Caesar and Mrs. Caesar for letting us come and visit you this evening.

CAESAR: Entirely welcome.

MURROW: It has been very pleasant indeed. Do you think the children are asleep now?

CAESAR: I doubt it.

MRS. CAESAR: We hope so.

MURROW: Well, we hope to see you again soon. Thank you very much indeed.

CAESAR: Right.

MRS. CAESAR: Good night.

MURROW: Good night. In just a moment we will go for a visit with Mr. and Mrs. Walter White.

[Commercial]

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views of the social climate of America and they are dedicated to the proposition that all men are brothers, because Walter White has espoused actively, since he joined the National Association for the Advancement of Colored People 36 years ago; for the past 23 years Walter White has been Executive Secretary of that organization. Walter White and his wife Poppy Cannon who is also a writer and a food editor as well live in this four story house on the East side of midtown New York City. They have lived here for five years but the house itself is about 125 years old. The White home, squeezed by other buildings, is narrow. There is space for only two rooms on each of the four floors. Contrary to the story about New Yorkers, the Whites know their neighbors very well in a kind of small town atmosphere. Evening, Walter.

WHITE: Good evening, Ed. Welcome to our home.

MURROW: Thank you. Exactly where are we now?

WHITE: We are in the garden now. It is a sort of convertible garden. As you see we have ivy all around and we can change the garden any time we want to and we can put in pots of chrysanthemums or what have you.

MURROW: What all do you grow back there?

WHITE: We grow a lot of herbs - at least Poppy does because she is interested in food as you said. For instance we have lemon verbena and bay and taragon and 7 different kinds of mint I believe and various herbs of that sort which she uses.

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MURROW: What all do you grow back there?

WHITE: We grow a lot of herbs - at least Poppy does because she is interested in food as you said. For instance we have lemon verbena and bay and tarragon and 7 different kinds of mint I believe and various herbs of that sort which she uses.

MURROW: Well, where is the lady in charge of such matters? Can we meet Mrs. White?

WHITE: I would love to have you meet her. Let's go in and meet her, Ed. We are passing now, Ed, through the house. This is the dining room. We come into the hall here and over on my right is the entrance to the kitchen. Ed, here is Poppy.

MURROW: Evening, Poppy.

MRS. WHITE: Hello, Ed.

MURROW: How are you?

MRS. WHITE: Come right into the kitchen.

MURROW: Thank you. Walter, I know that Poppy writes about food as well as prepares it. Could we look around your domain a little, Poppy?

MRS. WHITE: Oh yes, come and see what we have.

MURROW: Is this exclusively yours or does Walter share it?

MRS. WHITE: Oh, no, Walter shares it quite a lot. We have a common interest in food. I think we have been talking about food and sharing it together since the first time we met, many, many years ago.

WHITE: Ed, you can look and see the interest I have in food. This bay window of mine.

MURROW: Well, you say you share the interest in food. Is it you like to prepare it, Poppy, and Walter likes

to eat it. Is that it?

MRS. WHITE: Not only that but I think both of us feel that food is rather more than something to eat although that's the most important thing, that it is. We feel that food is a kind of a universal bringer together of people. There is no better way to get people to talking about what they like and who they are and what their grandmother used to make and what their wife cooks. This causes everybody to suddenly become friends and it is the most wonderful ice breaker in the whole world, just talk about food and of course eating together. That's even better.

MURROW: Well, I am in strange territory. Could you show us around your kitchen a little?

MRS. WHITE: Oh, I'd love to. Nothing I would like better. Well, this thing I am standing right near: Well, this is a lazy susan and as you can see it's full of flavoring extracts and so I can pick out anyone just right at hand. I have them arranged alphabetically. That saves a lot of time.

MURROW: Wait a minute, Poppy, how can you find the right bottle in a hurry?

MRS. WHITE: Well, start with "A", if you are looking for apple blossom flavoring. Then you Have "A". Then if you are looking for vanilla you turn around and find "V". It is all from A to V. I have no Z's down here.

MURROW: Cduld you show us some of the utensils

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MURROW: Wait a minute, Peggy, how can you find the right bottle in a hurry?

MRS. WHITE: Well, start with "A", if you are looking for apple blossom flavoring. Then you have "A". Then if you are looking for vanilla you turn around and find "V". It is all from A to V. I have no I's down here.

MURROW: Could you show us some of the utensils

that you have on the wall there?

MRS. WHITE: Oh yes, I would love to, Ed. We have utensils, I think, from about 36 countries right now. Oh, we have things from-- that's an Espresso from Italy and we have a box from Haiti and a coal pot and over here are some saints. These are Santos that I had made for me in Peurto Rico and that's St. Anthony, the saint of bakers and next to him is St. H- the saint of cooks and underneath there-- these are, of course, the latin versions. I think they go right back to the S- and L- of Rome. Underneath them is something that seems a little odd. Those are the Chinese signs of the Gods. One says Blessed Godess of the Kitchen and the other one says Blessed God of the kitchen, and you know, Ed, New Year's, according to Chinese lore, these are dabbed with honey and then you burn them and then the God goes up and says sweet things about what happens in the household that whole year and, of course, they keep everything from burning. They keep everything tasting good. They are a marvellous thing to have on hand you know.

MURROW: You never burned those Gods, did you?

MRS. WHITE: No, I am not rich enough in Chinese Gods to burn them. Maybe some day I will be.

MURROW: Tell me, Poppy, a little about some of the things that you grow in the backyard.

MRS. WHITE: Oh we grow all kinds of herbs in the

that you have on the wall there?

MRS. WHITE: Oh yes, I would love to, Ed. We have utensils, I think, from about 30 countries right now. Oh, we have things from-- that's an Hayrness from Italy and we have a box from Haiti and a coal pot and over here are some scrubs. These are Santos that I had made for me in Puerto Rico and that's St. Anthony, the saint of bakers and next to him is St. H- the saint of cooks and underneath there-- these are, of course, the Latin versions. I think they go right back to the 3- and L- of Rome. Underneath them is something that seems a little odd. These are the Chinese signs of the Gods. One says Blessed Goddess of the Kitchen and the other one says Blessed God of the Kitchen, and you know, Ed, New Year's, according to Chinese lore, these are dabbed with honey and then you burn them and then the God goes up and says sweet things about what happens in the household that whole year and, of course, they keep everything from burning. They keep everything tasting good. They are a marvellous thing to have on hand you know.

MURROW: You never burned these Gods, did you?

MRS. WHITE: No, I am not rich enough in Chinese Gods to burn them. Maybe some day I will be.

MURROW: Tell me, Peggy, a little about some of the things that you grew in the backyard.

MRS. WHITE: Oh we grew all kinds of herbs in the

backyard and sometimes we bring them in from the country and we have all kinds of herbs and spices here too but Ed, will you go over here? I would like to show you some of the things I have here. These I didn't grow. These came from Assyria. These are dried egg plant, believe it or not. Don't they look a little odd for egg plant?

MURROW: They do.

MRS. WHITE: And here is one of my prize old utensils. It is a beautiful collander. You can see the hand made handle and these are egg plant-- no, oh no, these are okra, tiny okra and here are larger okra and these, of course, are dried herbs and here is something I picked up in Athens and I don't know the name of it. I couldn't quite understand and let's see over here. Oh, this is a Cape Cod Scoop and it is full of all kinds of wooden things. Oh, here is something kind of fun. This is a Sweedish P- bundle with all kinds of spoons and a whisk and everything for staring the young lady out in the right way and this is a Hungarian noodle strainer. Isn't that a huge one?

MURROW: It looks big enough to feed an Army.

MRS. WHITE: I guess it would be if they liked noodles, especially and this is a ravioli cutter, you know you roll it along and cut the ravioli and it is all ready to pop into the pan and let's see. Here are Turkish coffee pots and oh, this is something that we use quite a lot. This is a

backyard and sometimes we bring them in from the country and we have all kinds of herbs and spices here too but No, will you go over here? I would like to show you some of the things I have here. These I didn't grow. These came from Assyria. These are dried egg plant, believe it or not. Don't they look a little odd for egg plant?

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Japanese cast iron fish shaped dish and it's awful good for shad roe. My husband likes shad roe very much.

MURROW: Walter, tell me, do you like ravioli?

WHITE: Unhappily too well. That is, I have just been told that I have got to take off 8 pounds. It's a bit difficult when I come home that I have to taste these things, but it is a very pleasant trial that I have to undergo.

MURROW: Well, this is certainly an amazing supply in your kitchen there. Is it possible to do just old fashioned things like scrambled eggs in that kitchen?

MRS. WHITE: Oh yes, you could scramble eggs I'm sure.

WHITE: Ed, obviously you haven't read Poppy's book about the Bride's Cook Book.

MURROW: No, I haven't.

WHITE: There's a whole section on cooking eggs there. I think I will send you a copy tomorrow morning.

MURROW: Thank you very much. Poppy, I suppose you do part of your work here but where do you do the rest of it?

MRS. WHITE: Upstairs. Shall we go upstairs?

MURROW: Yes.

MRS. WHITE: And see where the typewriter room is.

MURROW: Yes. What is that overhead light there, looks like a bird cage there in the hall. Is it?

WHITE: It actually is, Ed. Poppy picked that, that

and another that we have here in the house, picked them up on a little shop on Second Avenue and then she had them gilded and then she had them wired so it literally is a bird cage which imprisons a 50 watt bulb instead of a bird.

MURROW: I wonder if we could go on upstairs?

WHITE: Yes, let's go up.

MURROW: So this is where Poppy does her writing. Is that right?

WHITE: Yes, she has her office here and oh, six or seven hundred cook books and her files and everything, so that this is a house in which we both live and work.

MURROW: Well, Walter White, I know you have just finished another book. Can you tell us something about it.

WHITE: Well, it is an attempt, Ed, to tell the story about the progress that we have made in the United States under the Democratic system in overcoming racial and religious bigotry and I guess it started when Poppy and I went around the world five years ago for THE TOWN MEETING OF THE AIR and everywhere we went virtually the first question asked us was, "How can you call your country a Democracy as long as lynching and race prejudice and race segregation continue?" and my answer was simple, that we don't have a perfect Democracy yet, but we can strive through the Democratic process to correct some of the evils and we have worked hard and we are making progress and there has been a remarkable change during the past 15 years and

that's the story of the book in which I attempt to document the story with the hope that it will tell a truer picture of the race question in the United States.

MURROW: Well, to what do you attribute this rapid change that you relate in your book?

WHITE: Well, a variety of things. One is that the overwhelming majority of the negroes dislike dictatorships of any sort, left or right, and they believe in the Democratic process even when often it fails them and they have resorted to the Democratic process to correct these evils. The second thing is the faith which has been given to them by the action of the courts, particularly in the last 15 years or so, as h the recent segregation-- school segregation case. A third is the pressures from outside the United States, particularly those of the two thirds of the world's people who are not white and also the fact that we have to fight Communism and the cold war by proving that Democracy is a better way of life and another thing is something that is very precious, what Allen Patton calls the conscience and the constitution of America; that Americans have a yardstick and they, their consciences, are pricked when they are not able to live up to all of the guarantees of equality and we simply -- churches and labor unions and other groups -- have become more interested in this, so these are the sort of things that are happening along with the negroes voting power and his pur chasing power.

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Those are the things I think are the main ingredients of these changes.

MURROW: Walter, I wonder if we have time to meet your two daughters or are they down in another room?

WHITE: They are in the other room. That's the room where I work.

MURROW: Good evening, Cynthia.

CYNTHIA: Hello, Mr. Murrow. How are you?

MURROW: Good.

MRS. WHITE: And this is Patty, Mr. Murrow.

PATTY: Good evening, Mr. Murrow.

MURROW: How are you?

PATTY: Fine, thank you.

MURROW: I am sorry we have run out of time. I had hoped we could talk a little this evening but the clock has caught up with us. Thank you very much for letting us come and visit you, Walter White and Poppy.

WHITE: Thank you, Ed.

MURROW: Good night.

WHITE: Good night.

MURROW: We will be back in a moment. There are some of the people who made this program possible tonight. Next week we hope to go and visit with Janet Gaynor and her husband Adrian and also with Eugene Ormandy. And now from PERSON TO PERSON good night and good luck.

CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

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Mr. and Mrs. Eugene Ormandy.

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MURROW: Janet Gaynor won the first Oscar ever awarded. That was in 1928 for her acting with Charles Farrell in SEVENTH HEAVEN. Miss Gaynor will also be remembered for her sensitive performance in A STAR IS BORN, to name one of many films in which she has starred. Her husband, Gilbert Adrian, is known to any woman who has ever read a fashion magazine or has taken the time to read the credits on playbills or movie screens. Among other assignments was the wardrobe he designed for Greta Garbo when she played CAMILE. Adrian and Miss Gaynor

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have done something few others in Hollywood have succeeded in doing. They have managed to retire with grace and without regrets. Together with their son Robin the Adrians live behind this entrance wall in a house up in the rolling hills above Beverly Hills in the fashionable Bel Air section of Los Angeles, a short distance from Sunset Boulevard and the UCLA campus. Good evening.

GAYNOR: Good evening, Ed.

ADRIAN: Good evening, Ed.

MURROW: Good evening, Janet. It has been a long time since I have seen you on the screen. Are you through with acting?

GAYNOR: Well, yes, I guess I am. I stopped working really for two reasons. Partly because of my marriage, because I do think that two demanding careers are very difficult on a marriage and then too I wanted to live, oh, a life other than that of a movie star. You know it takes a great deal of energy to be an actress and I at least didn't have enough to do more than work and sleep and work again. So, I just felt that I wanted to live my own life. There seemed so many interesting things to know and to explore and I wanted to travel and, well, I wanted to explore mentally too.

MURROW: Well, Adrian, you and Janet seem to have all the material needed to write a book called ON HOW TO LIVE IN HOLLYWOOD AND STILL BE HAPPY.

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ADRIAN: Well, that is a very nice compliment, Ed, but I wish I had a formula for it. I can only say that Janet and I both have had very many other interests besides our careers and so we feel that maybe that has helped to keep it stimulating and interesting. Certainly we have enjoyed it.

MURROW: Well, where is your son Robin now?

GAYNOR: Well, unfortunately he is away at school. I wish he could be here tonight to meet you but we do have a picture of him in the studio. Would you like to see it?

MURROW: Yes, very much.

GAYNOR: All right, we will go there.

MURROW: How old is he?

GAYNOR: He is 14.

ADRIAN: Over here, Ed, is the dining room, if you can possibly see it through all this greenery.

MURROW: Yes.

ADRIAN: And here are some figures, Chinese figures that we have had for a long time and like very much.

MURROW: Oh, they are sort of half hidden by the shrubbery?

ADRIAN: Yes, I think it must be rather difficult for you to get them.

MURROW: No, no, we can see them all right.

ADRIAN: Can you? Fine. Let's go into the living room. You might be interested in this carving up here,

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a carving by Gibbons, the great English sculptor who made it in about the year 1670 I would say. We enjoy it very much.

MURROW: Well, Janet, I have been looking for another statue, where do you keep the Oscar?

GAYNOR: I keep the Oscar in my bedroom. He is holding up some books and I am very proud to have him. Shall we go on to the studio?

MURROW: Yes, please.

ADRIAN: The studio is one where we haven't taken too many people. It is a very confusing place to most people and we never dreamed we would take so many people into it ever.

GAYNOR: Here we are.

MURROW: Oh, what is that?

GAYNOR: The bird? That is our menagerie. This is a portrait of Robin that Adrian drew in crayon.

MURROW: Oh, that is very nice. What is he going to be, an actor, a fashion designer or a painter?

ADRIAN: I don't think he is going to be any of those things. At the moment, he's very interested in what all boys his age are interested in and that's football. So he has given us no clues actually.

MURROW: Janet, what was that startling noise we heard when we came in the room?

GAYNOR: That was our mina bird which I will show you. I would like to show you the others if you would be interested.

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MURROW: James, what was that extraordinary noise we heard when we came in the room?

GAYNOR: That was our mina bird which I will show you. I would like to show you the others if you would be interested.

MURROW: Yes, good.

GAYNOR: Cuckoo, our cockateel and then next to him is Congo. He's an African grey parrot and he talks but of course he won't perform tonight I don't suppose; and then down here is our little monkey. His name is Cocoanut and he comes from South America and next to him is the one that gave the whistle. It's Noodle the mina bird. Will you speak Noodle?

MURROW: Come on, Noodle. Come on, Noodle. Oh.

GAYNOR: You know they are like children. They won't perform at the right time.

MURROW: I know both of you enjoy painting very much. What's on exhibit this week?

ADRIAN: Well, nothing too much because all of my paintings are in Tulsa, Oklahoma in an exhibition in their museum there. We just, as a matter of fact, flew home from there a couple of days ago, but here are a couple of Janet's paintings. She is a vegetable painter and I think a very good one.

MURROW: Very good.

GAYNOR: And this is a flower painting of mine and it belongs to Claudette Colbert and I couldn't have been more flattered than when she wanted to buy it because you know she's a very good painter herself. She paints portraits and does them very well. Now over here is one of Adrian's.

ADRIAN: Well, this is a painting of North Africa.

MURROW: Yes, good.

GAYNOR: Cuckoo, our cockatoo! and then next to him is Congo. He's an African grey parrot and he talks but of course he won't perform tonight I don't suppose; and then down here is our little monkey. His name is Cocoanut and he comes from South America and next to him is the one that gave the whistle. It's Noodle the mina bird. Will you speak Noodle?

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ADRIAN: Well, this is a painting of North Africa.

I might describe it to you a little bit and explain it. It is called THE CHOICE and here you see man born into the world this way and he has the oppor tunity to either study and find out philosophically what makes the world tick and why we are here or he can enter into the city and learn about life that way. But, it doesn't matter what way he goes about it. He has to go out this little door in the end so that is the philosophy of this picture, the line of life actually.

MURROW: When you were on that Safari in Africa did you bag anything, Adrian?

ADRIAN: No, actually we didn't. This is, as I said, North Africa. Our favorite place is the Congo and--

GAYNOR: You know we spent two months in the Congo, Ed, and we didn't have a gun with us at all because we didn't go to shoot and since then we have been told that we were rather foolish and I don't mean to say we were trying to be brave about it or anything. We just knew that we were there to study the natives and we sort of didn't think about shooting at all except with the camera.

MURROW: Excuse me. Was this Safari a long-time ambition?

ADRIAN: Well, it was quite a long-time ambition. I think we ought to go in the other room and I'll tell you about that.

MURROW: All right, fine.

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MURROW: All right, fine.

ADRIAN: There we have most of our things pertaining to the Congo and maybe you would like to see that,

MURROW: Good.

ADRIAN: Fine. This is going to be a shorter trip to the Congo than we made before. Actually this is a little easier, going from the studio into the living room into our Congo in here. A few minutes ago you asked me whether this was something of long standing, this desire. I became interested in the Congo, well, actually in Africa when I was about 14. I saw a documentary picture called PAUL J. RANES' AFRICAN HUNT and the animals came down and drank out of the water hole and I started reading about Africa and I never stopped reading about Africa as a matter of fact so that really started me off on this great search about Africa and incidentally painting. This is a first painting up here that I ever did of Africa.

GAYNOR: This was done before we went to Africa, wasn't it?

ADRIAN: Yes, that was done before and what--

MURROW: Could we see another one there. What is that just in the center?

ADRIAN: Well, that one is called FETISH OF ANTELOPE HORNS. You know we went off, when I had my first exhibition of paintings, the next day after we set sail for the Congo to find out if Africa was anything like the paintings and here are a couple of pictures that may interest you. These are photographs.

ADRIAN: There we have most of our things pertaining to the Congo and maybe you would like to see that.

MURROW: Good.

ADRIAN: Fine. This is going to be a shorter trip to the Congo than we made before. Actually this is a little easier, going from the studio into the living room into our Congo in here. A few minutes ago you asked me whether this was something of long standing, this desire. I became interested in the Congo, well, actually in Africa when I was about 14. I saw a documentary picture called FAUN (RANGE) AFRICAN HUNT and the animals came down and drank out of the water hole and I started reading about Africa and I never stopped reading about Africa as a matter of fact so that really started me off on this great search about Africa and incidentally painting. This is a first painting up here that I ever did of Africa.

GAYNOR: This was done before we went to Africa, wasn't it?

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I hope you can get them. This is the King of the Watusi Tribe. They are all about nine feet tall as you can see.

MURROW: Yes.

ADRIAN: And they did a war dance which was very interesting for us and after it was over the King presented Janet with this bottle that you probably can see in this photograph.

GAYNOR: And I would like to show that to you. Don't you think that is interesting. That's a, I think it is just a beer bottle, but you see they do such beautiful bead work. This is in red and white, and we don't know what the design means, whether it means life. I would rather think it did.

ADRIAN: And then the pygmies brought one day a large beetle to us and actually handed it to Janet. This is the beetle. She can tell you a little bit about that because it was quite an experience.

GAYNOR: Don't you think it is quite a size?

MURROW: He certainly is.

ADRIAN: And he was alive when he was in her lap.

GAYNOR: And you know the pygmy had him on the end of his string, I mean as a child would have a yo-yo and of course I hasten to tell you that he was not poisonous or I certainly would not have been able to keep him. But we had quite a time killing him because we had to spray him with DDT and

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it took 3 days because he was very fat.

MURROW: And after all this you still like jungle life?

GAYNOR: Oh indeed we do. You know we have just bought a farm in the interior of Brazil and we are building a studio there and we are going to go there four or five months a year and paint.

MURROW: Well, won't the switch from Hollywood to the fringes of the jungle be a little abrupt?

ADRIAN: I don't think so, Ed, because we are very jungle minded I'm afraid. We even tried to have a bit of a jungle in the garden you might enjoy seeing. It's far removed from the big jungles in Brazil but to us it is a big jungle and this large tree here that spreads all over the place actually was a bush when we planted it and it's from Africa. As you see a little bit beyond some banana trees which we are hoping one day will give us some bananas but this isn't the kind of climate so I'm afraid we are not going to be very lucky. I will go over and join Janet now.

MURROW: Janet, to get back to movies for a moment. Things seem a little different today. I mean it seems that men not women are the big stars now. Is that right?

GAYNOR: Well yes, I think that's quite true and you know I think that's because the men are really more individual. I think that each star can play his own particular

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MURROW: Well, Adrian you were a fashion designer for a long time. Do you miss not doing it any more?

ADRIAN: Well, actually no, I don't. You know I paint a good deal and I still am kept pretty busy designing a collection of shirts and ties for men and between all these things I really keep pretty busy.

MURROW: Janet, do you ever give Adrian advice on designing clothes?

GAYNOR: Certainly not. I know when there is an expert in the house. I just take advice.

MURROW: Did he design what you are wearing tonight?

GAYNOR: He did indeed.

MURROW: I think it is a crime that he is no longer doing it.

GAYNOR: Thank you.

MURROW: Well, both of you seem to get a great deal of enjoyment out of painting. If you weren't doing that what would you like to be doing?

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GAYNOR: Then I guess I would be Mrs. Zoo Keeper.

MURROW: I have a feeling that when you get that place finished in Brazil you will probably end up by not only having a lovely house as you have in Hollywood now but a zoo in the back yard.

ADRIAN: We'd like that.

GAYNOR: We might.

ADRIAN: We'd like that much much.

MURROW: Well, thank you very much indeed, Janet Gaynor and Adrian for letting us come out and visit you in your home in Hollywood this evening.

GAYNOR: It has been a great pleasure.

ADRIAN: Thank you very much.

MURROW: In just a moment we will be going down to Philadelphia to visit with Eugene Ormandy and Mrs. Ormandy.

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MURROW: Well, Mr. Ormandy I know that your orchestra season was to have started this afternoon. Do you have any news on the dispute that cancelled the opening concert?

ORMANDY: No, Mr. Murrow. I am the musical chaplain of the Philadelphia orchestra and I sincerely hope with all my heart that in the very near future we shall begin again making great music together.

MURROW: And your function is to conduct the orchestra, not to conduct negotiations. Is that right?

ORMANDY: That is correct.

MURROW: Well, I know you played the violin many years ago. When you were a youngster did you like to practice?

ORMANDY: No, Mr. Murrow, no, I didn't. I was just like any other six or seven year old child. I loved to play my football but I had a father who was very, very strict. He was a dentist and my practice room was only about 2 rooms away from his office and when I stopped playing for about a minute he just came right behind my back without my noticing it, with a whip, and I practiced very shortly again.

MURROW: Do you ever regret what might be called this enforced practice?

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MURROW: Well, where do you do your work now, Mr. Ormandy?

ORMANDY: Well, I do my work in the studio right next door but I want to show you first this very lovely etching by an Austrian, Schmutzer. I am very proud of it because his daughter gave it to me two years ago. It is an etching by the famous Jochim String quartette. It is a very famous etching and I am so happy to have it. Now this is the room where I do my studies, right here. This is the chair in which I sit. My wife gave it to me about 2 years ago for Christmas. She said it's a good harp saver. I think that is what they call it. This is the music which I use and

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MURROW: Well, I know, Mr. Ormandy, that some conductors are specialists and interpretors of rather special masters. What is your specialty?

ORMANDY: I always laugh when I hear people talk about specialists in music. I say rightly or wrongly that there are only two kinds of musicians, good ones and bad ones, and maybe you will be interested to know that right here is the work, my list of scores and perhaps I should tell you these scores are - oh my Heavens, about one-third of my season. Can you imagine that? And all of this has to be learned and all of this has to be prepared by me and then with the orchestra.

MURROW: Tell me, Mr. Ormandy, what is a conductor's main job? That is a simple and silly question, isn't it?

ORMANDY: No, it is not at all. I often think about it just what is really the main job of a conductor because making programs and such things are a part of the duties of a conductor but I think the really most important job of a conductor is to make a group of men and women - we have 104 in our orchestra - they are all individual artists, they are all artists in their own right - make them play as one great instrument and when one can do that I think he has succeeded

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MURROW: Well, do you ever have any difficulty with individual musicians in your orchestra?

ORMANDY: No, I very seldom, if ever, have difficulties with individual musicians. I do have sometimes funny experiences. We had one just before I came to Philadelphia, in an orchestra I was conducting, and we were rehearsing the FIREBIRD SUITE of Stravinsky and as I was rehearsing one of the members in the orchestra made a mistake. I said to him, "Now, well, you must watch that passage because just three years ago in New Orleans, when we played the same piece you made the same mistake." So he wanted to argue with me and prove that he was right and he said no to me, "Mr. Ormandy that mistake was not made in New Orleans but in Atlanta, Georgia." So I thought for a while. I said, "yes, you are right you did make a mistake in Atlanta, Georgia two years ago, that's true, but after that in the T- by Strauss but the mistake I am referring to you did make three years ago in New Orleans," and of course the orchestra bears me out on it, so we had fun. It was just in fun and jest and all laughed.

MURROW: You must have a very keen memory. I gather it is easy for you to memorize a score, is it?

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MURROW: It must have. Where is Mrs. Ormandy, sir?

ORMANDY: Well, she is in the living room and would you like to meet her?

MURROW: Yes.

ORMANDY: Follow me, please.

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ORMANDY: Well, she is in the living room and

MURROW: Yes.

ORMANDY: Follow me, please.

MURROW: Tell me, as one who works with his back to the audience, how do you get the feel of their reaction?

ORMANDY: Oh, I feel the audience right behind me, always constantly, when I conduct just the same as I feel the audience right behind me now.

MURROW: Good evening, Mrs. Ormandy.

ORMANDY: Here is Gretel, my wife.

MRS. ORMANDY: Good evening, Mr. Murrow.

MURROW: How are you.

MRS. ORMANDY: Fine thank you.

MURROW: Tell me, are you a musician?

MRS. ORMANDY: No, I am not. In fact I am only a listener.

ORMANDY: And may I add, Mr. Murrow, a very good listener, the kind we can use many of.

MURROW: Well, Mrs.Ormandy, do you help in your husband's activities?

MRS. ORMANDY: Well, I try. I don't know if I am very successful. I take some of the social responsibilities off my husband and do some of the foreign correspondence for him.

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MURROW: Well, I think that is a view that a great many of us would share. Thank you very much indeed Mrs. Ormandy and Mr. Ormandy for letting us come and visit you in Philadelphia this evening.

ORMANDY: It was a pleasure to see you.

MURROW: It was very pleasant indeed.

MRS. ORMANDY: Thank you.

MURROW: Thank you and good night. We will be back in a moment.

[Commercial]

MURROW: Next week on PERSON TO PERSON we will be visiting informally with Martha Raye and Mohammed Ali, the Prime Minister of Pakistan. There are some of the people who made this program possible. And, now, from PERSON TO PERSON, good night and good luck.

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CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

OCTOBER 15, 1954 10:30 P.M.

Guests: Mohammed Ali and

Martha Raye.

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON and as we frequently said it is live. There is no film. To make these remotes possible requires the help and patience of a lot of technicians you rarely hear about, both at CBS and at the telephone company. Tonight we will be visiting with the Prime Minister of Pakistan, Mohammed Ali, government leader of a nation of 80 million people, and then we'll drop in on Martha Raye up in her home in Connecticut. We will be ready in exactly 20 seconds.

[Commercial]

MURROW: Mohammed Ali has been serving the people of Pakistan nearly 25 years. Since shortly after he graduated from Calcutta University, when Pakistan became an independent nation in 1947 Mohammed Ali served in the new government as Ambassador to Burma, later to Canada and then to the United States. A year and a half ago he was called home and named Prime Minister of Pakistan, a country of nearly 80 million people. Mohammed Ali is 45 years old. The nation

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OCTOBER 15, 1954 10:30 P.M.

Guests: Mohammed Ali and

Martha Raye.

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON and as we frequently said it is live. There is no film. To make these remotes possible requires the help and patience of a lot of technicians you rarely hear about, both at CBS and at the telephone company. Tonight we will be visiting with the Prime Minister of Pakistan, Mohammed Ali, government leader of a nation of 80 million people, and then we'll drop in on Martha Raye up in her home in Connecticut. We will be ready in exactly 20 seconds.

[Commercial]

MURROW: Mohammed Ali has been serving the people of Pakistan nearly 25 years. Since shortly after he graduated from Oxford University, when Pakistan became an independent nation in 1947 Mohammed Ali served in the new government as Ambassador to Burma, later to Canada and then to the United States. A year and a half ago he was called home and named Prime Minister of Pakistan, a country of nearly 80 million people. Mohammed Ali is 45 years old. The nation

he heads is only 7 years old. The Prime Minister and the Begum make Pakistan House their headquarters when they visit in New York. It's located up on 65th Street, in Manhattan, not far from Central Park, but New York hasn't seen much of him on this trip. The Prime Minister and the Begum have spent most of the past two weeks in this country traveling and attending official functions. Ordinarily I prefer to say good evening about this time. However, because of our honored visitor I have tried to memorize a new greeting.

[speaking Urdu]

How did I do, Mr. Prime Minister?

ALI: [speaking Urdu].

MURROW: Tell me, have you had any fun on this visit to the United States or has it all been informal receptions and speech making?

ALI: Oh, it has been great fun because when I am speaking I enjoy meeting people because it is so stimulating, so educating, so instructive. All the time I like to have fun. Life is so short and we must make the most of it and, therefore, I like to have fun all the time.

MURROW: Well, did you pick up any souvenirs on this trip?

ALI: Oh yes, quite a few. Would you like to see some of them?

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ALI: Oh yes, quite a few. Would you like to see some of them?

MURROW: Yes.

ALI: Well, here is an Indian hat. I was inducted as Chief of the Black Feet Tribe. I will put it on for you.

MURROW: Good. Very impressive.

[makes shouting sounds]

ALI: Here is another one that I picked up. This is a cow boy hat. Greetings for the evening, Ed.

MURROW: You look like Teddy Roosevelt.

ALI: Do? That's a compliment. Thank you. And now here is another one which I value very much. I was today awarded a Doctor of Law degree by a very well-- internationally well known university, the Columbia University, and it was this afternoon. It was a memorable event in my life and I was very privileged and very honored by the degree that was conferred. I think it was an honor done to my people rather than to me. I appreciated it very much.

MURROW: Well, you have almost as many hats as Winston Churchill.

ALI: Beg your pardon?

MURROW: I say you have almost as many hats as Winston Churchill.

ALI: I don't know how many hats Winston Churchill has but I have quite a collection.

MURROW: Well, Prime Minister, you have seen quite a bit of my country. Some day I hope I can go out and visit yours.

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ALI: Oh, you will be most welcome. I do hope that you will come and visit us.

MURROW: Thank you, very much. Prime Minister has any reporter ever tried to hold you down to about 45 seconds on a history of Pakistan?

ALI: No, but are you trying to do that?

MURROW: I am.

ALI: It is a tough assignment but I will try to do my best.

MURROW: Good.

ALI: The history of Pakistan means the history of [garbled]. He was the founder of our state. Now one of the most peculiar features of Pakistan is that it is composed of 2 separate units. One unit is situated practically in the middle East and the other one in the South East Asia and, therefore, we are the only country in the world who have interest with regard to the safety and security of 2 regions, namely the middle East and Southeast Asia and it is a nation of about 80 million and we are the sixth largest nation in the world and we believe in arrangements for collective security and, therefore, we are adopting a positive policy. Of course, you have given me only 45 seconds. I don't know. I think I have tried to do my best.

MURROW: A very concise summary too. Where is the Begum tonight, sir?

ALI: Oh, you will be most welcome. I do hope that you will come and visit us.

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ALI: Oh, she is in the other room. She is very tired. We have had a very tiring journey. We have traveled about 5,000 miles during these 14 days and we had to get up about 5:30 in the morning to come here. The planes were grounded and so we had to come by train and tonight at midnight we again go back to Washington. We will have the honor and the privilege of lunching with the President.

MURROW: Good evening, Begum Ali.

BEGUM ALI: Good evening, Mr. Murrow.

MURROW: Tell me, where is the rest of your family?

BEGUM ALI: Our boys are at Mulberry School in England.

MURROW: And do you have a picture of them with you? You must have.

BEGUM ALI: Yes, here is a picture of them with their father - was taken. This is Hamid, 16. This is Hamdey, 14, and this is their cousin.

MURROW: Excellent photograph. Mr. Prime Minister, I have heard you are a good bowler too. Is that right?

ALI: I can't say I am a good bowler, but I have been very interested in bowling and calling and other games on this continent. I used to organize the league matches in the Embassy when I was my country's ambassador to the United States and I used to go down and bowl every week. It's a very

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fascinating game.

MURROW: It is indeed. Tell me how old are the boys now?

ALI: The eldest is 16 and the younger one is 14.

MURROW: I know that my 8 year old son generally expects a present of some sort when I go traveling. Have you picked up any gifts for your sons?

ALI: I have. I think you are very fortunate. You are very lucky. You have a considerate son . He expects only one but my two boys expect more than one. I will show you some of the other things we have picked up. Ed, you know my boys were in school in Washington, St. Alban's, and they picked up all the American habits. They are very fond of cowboys, guns and Western outfits, so here are two six shooters - you call them six shooters, don't you?

MURROW: Yes.

ALI: And two tennis rackets. [garbled]

MURROW: Yes. Begum Ali, I think many people in this country are interested in the part your women play in Pakistan. Could you tell us a little about that.

BEGUM ALI: My husband will explain it to you just now.

MURROW: As soon as he puts away his six shooters.

BEGUM ALI: Yes.

ALI: Yes, the women in our country have become

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MURROW: Yes.

ALI: And two terrible rockets. [Laughed]

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MURROW: As soon as he puts away his six shooters.

BEGUM ALI: Yes.

ALI: Yes, the women in our country have become

very advanced now and progressive. They realize that they can play a very important part in the national life of the countryso in increasing numbers they are coming forward and actively participating in all branches of social and national activity. They are serving in Parliament, in Legislatures, and even in volunteer causes. They undertake military drill. They are working as doctors, as lawyers, as judges, and even as industrialists.

MURROW: Well, I know the women in Pakistan do a great deal of hand work, don't they?

ALI: Oh yes.

MURROW: Do you have any examples there?

ALI: Yes.

MURROW: Could we see them?

ALI: Would you like to see them?

MURROW: Yes.

ALI: We will go to the next room. In our country the men are very skilled with their hands and very dexterious and they manufacture all kinds of things in their cottages. We have got very few machinery and everything general in the cottage is done by hand. Here is an example of silver filagree work all done by hand and this is a rose water sprinkler. Generally when we have social functions or some distinguished guest comes to our house it is customary to sprinkle rose water. This is the sprinkler of rose water.

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Here are some other examples of handy work. Here is something which is like a blouse, all made by hand. There are small mirrors here.

MURROW: Oh yes.

ALI: You can see them reflect sometimes in the light.

MURROW: Oh yes.

ALI: And these are silver threads and gold threads and they are all hand worked embroidery. Here is a bag. Here is another example of a bag, a more modern one, all done by hand. There are mirrors, small mirrors and again silver and gold thread. There are many of these examples of beautiful hand work done by both men and women, mostly women.

MURROW: Mr. Prime Minister, I am not sure this is a discreet question but I would like to put it to you any way. Why did your country decide not to remain neutral in the cold war?

ALI: The reason, Ed, is obvious. Now God has given us intellectual faculties. We, therefore, like to think whenever there is a problem we must think of the cause of that problem and come to a conclusion and once we come to a conclusion we would like to implement and act according to that conclusion. Now at the present moment in the political--in the international world, there is a conflict of ideology and we do subscribe to a particular kind of ideology. We want

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the free world so that our free way of life may be preserved. We believe in human freedom and individual liberty. Now if they must be preserved we must side with that ideology to which we subscribe and we cannot remain neutral and in the present contest when there has been so rapid advance in methods of communication and means of transport it is the whole world has shrunk and become small. No country can therefore remain idle or neutral and, therefore, we find that when we subscribe to ideology and we cherish the ideas which are the ideas of your country, your great nation and we feel, therefore, we should not remain neutral.

MURROW: Well sir, do you have a prescription to stop the spread of Communism in Asia?

ALI: Well, I do think there are two ways by which we can check the expansion or spread of international Communism. One is that there should be adequate and proper arrangements for collective security so that the danger of physical integration can be prevented. I sincerely believe that it is a weakness which invites aggression and, therefore, if military strengths can be built up then aggression can be avoided. I mean physical aggression. The other danger is the danger of ideological aggression. By that I mean ideological domination and that can only be prevented if the standard of living of the people in the countries which are under them can be improved and bettered and if people have a decent and good

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standard of living then there is no danger of ideological domination. So these are the two essential things which if implemented can prevent expansion of Communism either physical or idological.

MURROW: Well, sir, I tried a few words in your language tonight and it's lucky for all of us that you speak English better than I speak Urdu.

ALI: Thank you, I know if you try that you can speak Urdu as well as I do.

MURROW: Well, one final question. I'm afraid Americans including this one have trouble understanding Eastern names. Is your family name Mohammed or Ali?

ALI: The family name is Ali. Generally we don't have any sur names but now according to modern convention we have now family sur names.

MURROW: Well, thank you very much, Prime Minister, and will you thank the Begum as well for letting us come and visit with you this evening.

ALI: Thank you, Ed.

MURROW: It has been very pleasant. Thank you very much indeed.

In just a moment we will be going to visit with Martha Raye and her family.

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MR. MURROW: Martha Raye was born to show business. She was only three when she joined her parents in their vaudeville act, billed as Reed and Hooper. Since that early beginning Martha Raye has sung, danced, acted and clowned in just about every phase of the theatre, vaudeville, night clubs, motion pictures, the Broadway stage and radio. During World War II she spent considerable time overseas performing for the troops.

Today, Martha Raye, blues singer and comedienne, is scoring the biggest hit of her career in television.

Martha Raye and her husband, Ed Begley, live in this house at Westport, Connecticut, about and hour-and-a-half ride from New York. This eight-room house built of stone is on three acres of land off a side road. The Begley house is called Burkstone Manor, for obvious reasons, and the Begley's have lived here since last May. But now Martha Raye is waiting for us.

Good evening, Martha.

MISS RAYE: Hi, Ed.

MR. MURROW: I hear you had a little trouble up there tonight, that Hazel got there before we did.

MISS RAYE: Oh, she kept paying us a little visit and we kind of thought we were going to miss you for a while. I'm glad to see you now.

MR. MURROW: Well, it seems strange to see you relax-

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MR. MURROW: Well, it seems strange to see you relaxed

ing at home. I don't think I've ever seen you except when you were sort of knocking yourself out.

MISS RAYE: Well, I'm not used to this really, except when I am at home. I always like to work and be on the go and just keep active--you know.

MR. MURROW: Next to performing before the cameras, what do you like to do most?

MISS RAYE: Well, it might sound funny to you, Ed. But I like to go deep-sea fishing. You see, I have been fishing about ten years now, and I learned with a very good friend of mine, Robert Q. Lewis. We went out for twelve days, didn't catch anything--couldn't even catch cold.

People think 13 is bad luck. Well, it was good luck for me. I caught my first sailfish on the 13th day.

MR. MURROW: Do you like going after the big ones, Martha?

MISS RAYE: I love it. It's so beautiful to watch the marlins when they cut the water, you know--and especially exciting is bone fishing. I love that most of all.

MR. MURROW: Why did you settle down in Connecticut? You can't do very much deep-sea fishing up there, can you?

MISS RAYE: Well, there's good fishing during the summer, Ed. But I don't know, all my life I've always wanted to live in the State of Connecticut. I think it's most beautiful. Well, secondly, my husband was born and raised in

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Ansonia, Connecticut.

MR. MURROW: Martha, would you like to show us around your new home a little?

MISS RAYE: All-righty. Come with me.

First, Ed, this is what we call our little bric-a-brack library. As you can see, there are lots of knickknacks around here. Well, let me show you one of my prize possessions--and away we go!

MR. MURROW: Where are you going? To the attic?

MISS RAYE: I might make it yet.

As you can see, these are boxing gloves.

MR. MURROW: Yes.

MISS RAYE: These belonged to a chap, Joe Louis, and he gave them to me as a good-luck piece.

MR. MURROW: Have you got any of Rocky Graziano's gloves around there?

MISS RAYE: Well, it just so happens I have a little pair here with me. Can you see them?

MR. MURROW: Not very--yes, now I can.

MISS RAYE: These were his Golden Boxing Gloves, and you know what they meant to a fighter. Last Christmas I was very pleasantly surprised. He gave them to me for a Christmas gift.

MR. MURROW: Very nice.

MISS RAYE: Follow me.

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MR. MURROW: Very nice.

MISS RAYE: Follow me.

MR. MURROW: We're with you.

MISS RAYE: All-righty.

Oh, Ed, I'd like to tell you something. You know we just got home a couple of weeks ago, and the lady who did this house for us, Barbara Joselove--she had a surprise for us, sort of a wedding gift. Just let me ring the bell and you'll know what I mean. Don't go away.

MR. MURROW: We're with you.

MISS RAYE: (Opening door) There goes Hazel. (Chimes) Do you hear it?

MR. MURROW: That's your theme song,isn't it?

MISS RAYE: Mr. Paganini--that's the one I did in my first picture.

Well, Linda-poo! Hi, Jonny!

Ed, I'd like you to meet the rest of our little family. This is Linda.

MR. MURROW: Good evening, Linda. How are you?

LINDA: Fine.

MISS RAYE: And this is Jonny Mae. This is the real boss of the family. She tells us all what to do.

MR. MURROW: Good evening, Jonny Mae.

JONNY MAE: Good evening, Mr. Murrow.

MR. MURROW: Linda, you must have a lot of fun around the house.

LINDA: Oh, yes.

MR. MURROW: What do you do?

LINDA: Play.

MR. MURROW: That's a good thing to do in any house, isn't it?

LINDA: Yes.

MR. MURROW: Martha, where's your own daughter?

MISS RAYE: Well, Melodie is upstairs. You go upstairs, Ed, and I'll be up in just a moment. And I'll see you two down here.

MR. MURROW: Hello, Melodie.

MELODIE: Hello, Mr. Murrow.

MR. MURROW: How are you tonight?

MELODIE: Fine, thank you.

MR. MURROW: What are you doing? Painting?

MELODIE: Yes, I am.

MR. MURROW: How's it coming?

MELODIE: Fine, thank you.

MR. MURROW: What are you painting?

MELODIE: Two horses in a pasture.

MR. MURROW: Oh, I see. It seems to me you have a lot of animals around there. Do you have any favorites?

MELODIE: Oh, yes. Shall I show you?

MR. MURROW: Yes.

MELODIE: This is my favorite one.

MR. MURROW: I can't quite see it from here. What

is it?

MELODIE: It's a cat sleeping.

MR. MURROW: Uh-huh. Oh, that's better. Now we can see it.

Tell me, would you like to go into show business, too?

MELODIE: Yes, I would.

MR. MURROW: What would you like to be?

MELODIE: I would like to be a singer.

MR. MURROW: Have you discussed this with your mother?

MELODIE: You can ask her. She's right out there.

MR. MURROW: Well, let's find out if she approves.

MISS RAYE: Well, Ed, I don't know. We all have a lot of ham in us and my little girl isn't any exception. But if she wants to be an actress, all right--whatever she wants to be, as long as she's happy in that profession.

MR. MURROW: Wait a minute, I'm a little lost. Just where are we now, Martha?

MISS RAYE: Well--honey, you go downstairs and I'll meet you in a moment.

We are now in a hallway with a lot of pictures on each side from all the trips I made overseas. On the right-hand side is the guest room. Then there's sort of a little camera place here. Now we come into what we call our kinescope

is it?

MELODIE: It's a cat sleeping.

MR. MURROW: Uh-huh. Oh, that's better. Now we can see it.

Tell me, would you like to go into show business, too?

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room, and to another Ed.

MR. MURROW: Good evening, Ed.

MR. BEGLEY: Hi, Ed.

MR. MURROW: I suppose you like fishing.

MR. BEGLEY: Well, I went deep-sea fishing for the first time this past summer, and I hooked into one blue marlin. It must have been a big one, because it got away.

MR. MURROW: It seems to me in the background there I see a lot of clowns.

MR. BEGLEY: Yes. This is Martha's collection of clowns. She has always loved them and we decided to start a collection of both pictures and miniatures now. Eventually we hope to cover this whole wall with clown picutres.

MR. MURROW: Martha, tell me this, how come so many comediennes are fascinated by clowns?

MISS RAYE: Well, Ed, you see, they are so closely associated with--like comediennes--with pathos. I don't know--they--in sadness and happiness they always try to clown out of it. Well, it's sort of a team, very close together--really a true team. I'm sure you can understand that.

MR. MURROW: I think I can, yes.

Martha, could we go downstairs now and join Melodie?

MISS RAYE: All-righty. Away we go! See you later.

MR. MURROW: Martha, you spent a lot of time overseas. Which city do you like most?

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MR. MURROW: Good evening, Ed.

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MR. MURROW: I think I can, yes.

Martha, could we go downstairs now and join Melodie?

MISS RAYE: All-rights. Away we go! See you later.

MR. MURROW: Martha, you spent a lot of time over-seas. Which city do you like most?

MISS RAYE: Well, I was all over Europe and I was all over China-Burma-India. But I prefer London.

Tell me, you were overseas quite some time, ten years, I believe. What's your favorite city?

MR. MURROW: I must agree with you, London, certainly. I think sometimes I left all of my youth and part of my heart in London.

MISS RAYE: Well, I'm right with you on that because I love it so much, and the people were so wonderful to me. It really was a great thrill, a great pleasure, especially working at the Palladium in London and also doing a Command Performance for the Royal Family.

MR. MURROW: Wonderful audiences at the Palladium.

MISS RAYE: The greatest I've ever entertained, the greatest.

MR. MURROW: Melodie---

MELODIE: Yes, Mr. Murrow.

MR. MURROW: Your mother tells me that you're a ham; is that right?

MELODIE: Whatever she says.

MR. MURROW: Would you like to give us a sample?

MELODIE: Well, I think she's a little too good for me, too.

MISS RAYE: Go on.

MR. MURROW: Oh, come on, just a little one.

MISS RAYE: Well, I was all over Europe and I was all over China-Burma-India. But I prefer London.

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MELODIE: Yes, Mr. Murrow.

MR. MURROW: Your mother tells me that you're a bam; is that right?

MELODIE: Whatever she says.

MR. MURROW: Would you like to give us a sample?

MELODIE: Well, I think she's a little too good to me, too.

MISS RAYE: Go on.

MR. MURROW: Oh, come on, just a little one.

MISS RAYE: Go ahead.

MELODIE: All right. Bye!

MISS RAYE: Clever, isn't she? Very clever.

Linda, you know how to do something. Why don't you do something?

MR. MURROW: Come on, Linda.

LINDA: Git out of here.

MR. MURROW: Hey, wait a minute. Say that again.

MISS RAYE: She means that's something I say, Ed.

MR. MURROW: What did you say?

LINDA: Git out of here.

MR. MURROW: You don't really mean that?

LINDA: No.

MISS RAYE: She didn't mean that for you, Ed. That's a little thing I say on my show.

MR. MURROW: I know. Have you got another act, Linda, something else you'd like to do, Linda?

LINDA: Yes.

MR. MURROW: Do it for us.

LINDA: Bye.

MR. MURROW: Can I come back and see you again sometime, Linda?

LINDA: Yes.

MR. MURROW: Martha, what about languages? I understand you speak a lot of them?

MISS RAYE: Well, I speak six languages.

MISS RAYE: Go ahead.

MELODIE: All right. Bye!

MISS RAYE: Clever, isn't she? Very clever.

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MR. MURROW: Do it for us.

LINDA: Bye.

MR. MURROW: Can I come back and see you again sometime, Linda?

LINDA: Yes.

MR. MURROW: Martha, what about Tangiers? I understand you speak a lot of them?

MISS RAYE: Well, I speak six languages.

MR. MURROW: What did you do? Just pick them up, or are you a student of languages?

MISS RAYE: No, I'm not a student. I just learned them by being around different people all over the world. Whatever they said in their own native tongue, I have asked them what it meant and then I sort of put the little pieces together and that's how I learned how to speak.

MR. MURROW: Martha, one thing, each time I have gone to visit someone and failed to ask them what was the best piece of advice they have ever received, I've been criticized for it. Would you tell us what's the best piece of advice you have ever received?

MISS RAYE: Yes, that's very easy, Ed. The best advice I have received as far as my profession is concerned was when I worked with Charlie Chaplin in Monsieur Berdu. He told me, whenever you're doing low comedy, slapstick, especially if you're a woman, always dress yourself very beautifully, look well groomed, your makeup, your hair, especially your gown. Then when you take a fall or you make a funny face or a remark, it's much funnier.

I've done that and it's proved very successful for me.

MR. MURROW: Linda---

LINDA: Yes.

MR. MURROW: Do you think Martha is funny?

MR. MURROW: Martha, Milton Berle one said that you can do anything in show business, and I certainly agree with him. But is there anything you haven't done that you would like to do?

MARTHA: Yes, there is, Ed. I've always wanted to do a serious play, not too heavy, but--well, a little more serious than I usually do on my own TV show. I've never had the opportunity yet, but I hope to very shortly.

MR. MURROW: What sort of thing would you like to do? Could you give us an example or two?

MISS RAYE: Well, I really don't know, something like a clown's life, but with a very serious background--you know, as I told you upstairs, with all the pathos and everything ...still a lot of comedy in it, to give people a little enjoyment, a little laughter. But I'd like to do a little heavier type than I've usually been doing.

MR. MURROW: Let's talk about television.

MISS RAYE: All right.

MR. MURROW: Do you look very much at it?

MISS RAYE: All day long. It's been on since eight o'clock this morning.

MR. MURROW: But you lost power up there for a little while this evening.

MISS RAYE: Well, Hazel was a little stronger.

MR. MURROW: I doubt it. You know there was a time

here just about ten minutes before we went on the air when we were afraid we weren't going to be able to come up to visit you because you had no lights and no power. We had a couple of telephone engineers up on top of the 110-foot tower just outside your house.

MISS RAYE: I'll tell you one thing. Your whole crew really worked very hard, very sincerely to try to get us on the air. I'm very grateful to them.

MR. MURROW: They barely made it. We were prepared to come back again next Friday if we hadn't made it tonight.

MISS RAYE: I know. Jonny told me.

MR. MURROW: One other thing. What changes would you like to see made in television, Martha?

MISS RAYE: Changes?

MR. MURROW: Yes.

MISS RAYE: I don't know. I'm very happy with it as it is.

MR. MURROW: You have no complaints?

MISS RAYE: No, none whatsoever.

MR. MURROW: Do you look very much at kinescopes of your own programs?

MISS RAYE: Yes, I see every one of them. I have them all here upstairs in that kinescope room.

MR. MURROW: Does Ed criticize them?

MISS RAYE: We both do.

MR. MURROW: Is he pretty brutal about his criticism?

MR. BEGLEY: And how!

MISS RAYE: That isn't true.

No, he's very sincere and honest and very helpful with me. Well, I learn a lot of things, what to do and what not to do.

MR. MURROW: Well, Martha, thank you very much and thank you, Ed, for letting us come and visit you this evening.

MISS RAYE: Thank you. Good luck.

MR. MURROW: It's been very pleasant indeed.

MISS RAYE: My pleasure.

PERSON TO PERSON

October 22, 1954

DORIS C. NEGER REPORTING SERVICE

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October 22, 1954 10:30 PM.

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[Commercial]

MURROW: Denise Darcel is undoubtedly the greatest singer ever to come out of the French town of Chauz, population 300, but it isn't her voice alone that's made her popular as an entertainer in this country. Those who have seen her perform in supper clubs, movies and on television know her as a young lady with an infectious smile and a keen sense of humor. She came to this country at the end of the last war and made her first public appearance working behind a lunch counter in a Hollywood drug store. She has made very considerable

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progress since then. Denise who is now an American citizen and her sister Helene, who is also a singer, live in this apartment house on upper Park Avenue, here in New York, that is, when they are not trooping the night club circuit or making a movie somewhere like in Mexico where Denise recently finished a film called THE VERA CRUZ. Sometimes it is very hard to keep up with these girls. Denise?

DARCEL: Yes.

MURROW: How are you?

DARCEL: Fine, thank you and you?

MURROW: Just fine. It seems to me I saw a picture of you getting off an airplane from France just the other day.

DARCEL: Yes.

MURROW: How are things there?

DARCEL: Oh it is wonderful. I just adore Paris, you know, but I also went to [unintelligible] where I used to go when I was young girl and I saw the people there , the working people you know, I think they are much poorer than they used to be and they are having hard time to earn a living I think. Of course the two weeks we were in France you see the beautiful sight of France, the clubs and the shops and everything. For the working people they have hard times though.

MURROW: Tell me, did you get to visit your home town of Châux?

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DARCEL: Yes, I was. It was wonderful. [purtled

My old friends greeted me [unintelligible] . I was very busy.

MURROW: Did they have a big celebration when you came back.

DARCEL: Oh yes. Very much so.

MURROW: Well, I suppose next to you your Mother is the most famous person in town. Is she?

DARCEL: Oh, my mother doesn't know what happened to her. She's so thrilled, about everything. You know she came here 3 times in 4 years to visit me [unintelligible]. She is not used to this kind of life. When she come here she is a little bewildered when the phone rings she go to the door bell and when the door bell rings she go to the phone and she said and I said, "Mother, please, don't worry about it, you know," and she's very cute you know because when I want anything it is so practical in America if you phone something from the drug store or the market so I phone to the market to bring my groceries up and the grocer come up with the groceries and then I give him a tip and my Mother looked and she saw 50 cents and she said, "150 francs, oh, it's very dear," she said, "I go myself," and I said, "Mother I am not any more a sales girl in the dime store in Paris. I can afford this. Why don't you count the money I make [unintelligible]/ So she go down to the market. I said, if you must do it you must do it [garbled]. She go down stairs and pick up the groceries and then the grocer said, "Mademoiselle, we never

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allow you to pick up the groceries so [unintelligible] she's wonderful. She's a lovely mother.

MURROW: Denise, tell me is that accent of yours the real thing?

DARCEL: Who's got an accent? Me? Ed, [unintelligible] how dare you?

MURROW: All right, all right, have it your way. Where did you learn to speak English so well, Denise?

DARCEL: Well, when the American GI's came to Paris they taught me a little bit because you know the liberation and we met everybody and it was wonderful. I learned English [unintelligible]. I learned to say yes. I learned to say okay. Of course you know I had to learn to say no after a while. The American GI's came to our little house in the country where I had been raised. It is not very elegant but I like it very much. Here, can you see it?

MURROW: Oh yes, I can indeed.

DARCEL: And you know there we received these wonderful American boys. We had 12 American boys with an uncle who was in the American Army you know.

MURROW: Yes.

DARCEL: They were wonderful boys really the nicest boys I ever met. They were very polite, kind. They came to my house. Every week end they come from Germany flying and then they come to see us and they had tea and dinner with us an

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they were so sweet because each time they know we don't have very much to eat you know. We have enough but every time they bring and we feel embarrassed [unintelligible] K ration, you know and they were so nice you know. The only thing is that was bad you know is that every week they you know they come back and there was always one or two missing you know and we would say, "well, where is Jimmie or Tommie," you know, wonderful boys and they said, "you know we flew and they never came back," and you know I absolutely couldn't believe that. Such wonderful boys we thought would come back you know. [unintelligible] and of those twelve boys there were only 2 come back you know and [unintelligible] and I still would like to find where they are now you know. I have lost sight of them. [unintelligible] It is very sad really.

MURROW: Denise, I have read somewhere that during the war you worked in the French Underground. Is that just a publicity agent's dream or is it true?

DARCEL: No, I'm afraid no it is not a publicity it's very true, Ed. As a matter of fact my sister who is in the next room [unintelligible]. We worked together in a factory [unintelligible] and when we would wake up at night we would be scared to death. [unintelligible] This is my sister, Helene, Ed.

MURROW: Good evening, Helene.

HELENE: Good evening, Ed.

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MURROW: Good evening, Helene.

HELENE: Good evening, Ed.

MURROW: How are you?

HELENE: Fine, thank you. And you?

MURROW: Fine. Now tell me if you two girls worked in a munitions factory for the Underground during the war.

HELENE: Yes.

MURROW: What did you do?

HELENE: Well, I tell you, we did the bullets. [unintelligible] Oh, it is a 37 bullet. What do you call it? The bullet you fix. You have the one piece of [unintelligible] and I tried to--

DARCEL: --to make a hole and make it just perfect because if you miss the bullet you can be [unintelligible] but I, I [unintelligible] put the bullet she made in the case and then I wrap it up in a big case like this [garbled]. Then we put kind of a cup around and I put a hole in a cup here and then a little nail. Of course 20 times a day I missed the nail and hit the finger. [unintelligible]

MURROW: Helene, you are a singer too. Did you and Denise ever think of doing a sister act?

HELENE: We did in France. Seven year ago and we sing together 2 songs and we have wonderful song we sang [unintelligible]

DARCEL: Do you want to hear it now Ed?

MURROW: Yes.

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MURROW: Yes.

DARCEL: Do you want to hear it?

MURROW: Right.

[sings]

MURROW: Denise, about your singing, what is the secret of your success?

DARCEL: The secret of my success, what? It is very hard to say, you know, [unintelligible] to be very modest. Well, I haven't very much voice but I worked hard. I worked from the bottom up, not to the top [garbled] and when I wear nice gowns then I see a lot of new materials, you know. As a matter of fact I started to sing in a little club [unintelligible] in San Diego, a chi chi club in San Diego for $50 a week, my first singing, and you know, very funny, I sung in Las Vegas before for $50 a week [unintelligible] and I came back there for $4,000 or something like that. Imagine from $50 to $4,000. [unintelligible] They, the people in America, try to teach me what to do. Don't move, stay there, sing [unintelligible] .....

Then last year for the first time I had a very good show and this one wasn't too bad, it could have been a better one and I broke the record in 18 years [unintelligible] and I did the same darn show I had done in the chi chi club [unintelligible].....

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MURROW: Right.

[sings]

MURROW: Denise, about your singing, what's the secret of your success?

DARCEL: The secret of my success, what? It is very hard to say, you know. [unintelligible] to be very modest. Well, I haven't very much voice but I worked hard. I worked from the bottom up, not to the top [gaggles] and when I were nice gowns then I see a lot of new materials, you know. As a matter of fact I started to sing in a little club [unintelligible] in San Diego, a cut out club in San Diego for $50 a week, my first singing, and you know, very funny, I sung in Las Vegas before for $50 a week [unintelligible] and I came back there for $4,000 or something like that. Imagine from $50 to $4,000. [unintelligible] They, the people in America, try to teach me what to do. Don't move, stay there, sing [unintelligible] .....

Then last year for the first time I had a very good show and this one wasn't too bad, it could have been a better one and I broke the record in 15 years [unintelligible] and I did the same darn show I had done in the old cut club [unintelligible].....

MURROW: Denise, I suppose the night club entertainer has to have an extensive and expensive wardrobe . Did you pick up anything on this last trip to Paris?

DARCEL: Yes, beautiful dresses, can I show them to you, can I?

MURROW: Yes. Please do.

DARCEL: [unintelligible]

MURROW: Helene, did you make the trip to Paris too?

HELENE: No, [unintelligible]

DARCEL: Here I have this one from Jacques Fath. Isn't it wonderful?

MURROW: What's it made of?

DARCEL: Black velvet, very fine and it's white satin hereand the little cape you put on the shoulder like this and that is when you are cold kind of, you can wrap it around . You can do very much with it. Do you like it?

MURROW: Yes, very much.

DARCEL: I will show you the other one. The other one is more, you know, the color is good, you know because I don't know, I'll put it on and see how it looks. Do you like it?

MURROW: Who made that?

DARCEL: This is Dior, not the Christian Dior but the other one.....

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MURROW: I recognize that.

DARCEL: Okay? You like it?

MURROW: Yes.

DARCEL: You must see the color; it's wonderful. The color is beige. You know, great color. I speak too fast too much, do I?

MURROW: No, no. Fine. Denise, when you were making that movie in Mexico, VERA CRUZ, did you get to see very much of the country?

DARCEL: Yes, I saw everything [unintelligible].

MURROW: Have you seen a baseball game?

DARCEL: Oh yes, but when I was in Mexico I saw the bull fight.

MURROW: Oh did you?

DARCEL: Oh I want to tell you about the bull fight.

MURROW: What?

DARCEL: Oh I mean the bull fighter . Excuse me. [unintelligible]. Have we time to talk?

MURROW: Yes, we have a half minute .

DARCEL: A half minute. Well, I'd better forget about the bull fight then. Excuse me you asked about baseball before.

MURROW: Yes.

DARCEL: Please forgive me. The people here

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should know about baseball, being Americans, but I don't know very much about it but I don't understand it at all. I don't know what they are doing. They run [unintelligible] The only thing I know a touch down is good. Is that true?

MURROW: That's excellent. I think it is without doubt that anyone who can make a touchdown in baseball game is going to win. Thank you very much indeed Denise Darcel and Helene. Thank you very much and good night.

DARCEL: Good night.

MURROW: In just a moment we will be going to visit the Secretary General of the United Nations, Dag Hammarskjold.

[Commercial]

MURROW: The Secretary General of the United Nations Dag Hammarskjold is a 49 year old bachelor who has been on his new job for 19 months. Mr. Hammarskjold came to the UN with considerable background. He had been Deputy Foreign Minister and Under Secretary of the Treasury in his native Sweden. He has served as Professor on political science, expert on unemployment, financial and economic adviser and diplomat. Well, Mr. Hammarskjold has been at the UN only 19 months. That organization on Sunday celebrates its 9th birthday. The Secretary-General of the UN lives in a bachelor apartment in the seventies here in New York City right off Park Avenue. It's a short taxi ride to his hearquarters

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at the United Nations Building. One enters Mr. Hammarskjold's two floor apartment from the street level through that door. Good evening, Mr. Hammarskjold.

HAMMARSKJOLD: Good evening, Mr. Murrow, glad to see you.

MURROW: Thank you. Look, first things first. About your name: Is my pronunciation acceptable and how do most Americans do it?

HAMMARSKJOLD: Oh your pronunciation is splendid and I must say most Americans speak and pronounce my name very well indeed.

MURROW: Mr. Secretary General, I was told just today that some one and a third million persons have gone on conducted tours through the United Nations headquarters. I wonder if you could take, oh, a few million of us visiting you tonight on a tour of your quarters.

HAMMARSKJOLD: I would be delighted, Mr. Murrow.

MURROW: Where is your living room, sir.

HAMMARSKJOLD: Well, my living room is over there and here to my right is the dining room and upstairs you find a bedroom and a couple of small guest rooms.

MURROW: Well, now, Mr. Hammarskjold, how is business, that is, business at the United Nations, I mean.

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MURROW: Well, I recall that your predecessor, Trugvie Lie, once described your job, that of Secretary General of the UN, as the most impossible job in the world. Do you agree?

HAMMARSKJOLD: Well, I really see what he meant but on the other hand I would like to say that there isn't any impossible job in the world. It's a rather exacting one and sometimes of course you may feel a bit frustrated but there is nothing to it. It's all right.

MURROW: Tell me this. How do you manage to get away from United Nations politics and all of the administrative problems that must crowd in on you. Is this apartment in New York your hide-away, so to speak?

HAMMARSKJOLD: Well, no. I must say that my travels or my work follows me here but I manage to skip out of New York during the week ends, at least for 24 hour week-end or something like that.

MURROW: Do you have a place in the country? somewhere? We won't ask you exactly where it is.

HAMMARSKJOLD: Well, it is some 50 miles North of New York.

MURROW: Well, then, it must be near my place.

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HAMMARSKJOLD: It may well be that we will meet one day.

MURROW: Yes. Mr. Hammarskjold, now that youare a somewhat permanent resident of New York, do you ever get homesick for the people or the things that you left behind you in Sweden?

HAMMARSKJOLD: Well, no, certainly not for the things. I believe in traveling light. On the other hand of course it's rather pleasant to see a few friends around though in fact their duties are not here because their professional duties very often take them to the United States [unintelligible].

MURROW: Well, did you bring any physical possessions with you when you came to New York?

HAMMARSKJOLD: Yes, I did, a few old things from the family side. There, for example, you have a desk from my mother which I am happy to have here as a kind of reminder.

MURROW: Yes. And what about the paintings, are they American or Swedish artists?

HAMMARSKJOLD: Oh, this one there is Swedish in fact. You see one over there. This is also from my parents' home. It is in fact a picture of a lake up in my native province of A- painted by an artist who specializes in wild life and I think he did a marvellous job generally.

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At least it is very typical of my home country.

MURROW: Mr. Hammarskjold, if My observation from here is correct there seems to be an unusual simplicity about your living room. Could that properly be described as Swedish Modern?

HAMMARSKJOLD: Well, I guess people would call it modern Swedish but on the whole it's just simple, straight and warm. That's what I like to have and I think it's very much in line with what we tried to have at home.

MURROW: Do you have any American made furniture or textiles?

HAMMARSKJOLD: Well, this table is American, [unintelligible].

MURROW: What's it made of?

HAMMARSKJOLD: Well, I don't know; I think it's a kind of plastic. [unintelligible]

MURROW: I notice that ice ax or pick on the mantle there.

HAMMARSKJOLD: Oh yes.

MURROW: I assume sometimes you may be tempted to use that on the delegates at the United Nations but could you tell us a little about it?

HAMMARSKJOLD: Yes, I can tell you [unintelligible] but it has something to do with United Nations. See I got it from the World Veterans' Association [unintelligible]

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So, it's really a unique piece in the world.

MURROW: It is indeed. Tell me, didn't you used to be something of a mountainclimber yourself?

HAMMARSKJOLD: Oh in the most modest way. Really did nothing which counts in the records of Aplinism.

MURROW: One thing I could never understand, is why people climb mountains. I suppose it's just because they are there. Is that it?

HAMMARSKJOLD: Oh no, it's just a good way of testing your ability, you are perfect master of your body and your nerves and everything and you achieve something that is tangible.

MURROW: Well, what substitute have you found in this country for mountainclimbing?

Hammarskjold; Well, there is no substitute for mountainclimbing but to get some fresh air and feeling grass under your feet and a good long stroll that is quite possible close to New York, on my week-end days. I do it every Sunday, if I can.

MURROW: That ship on the mantle piece just above you. That looks like something we see in American history.books.

HAMMARSKJOLD: You're right. It's a model of the SANTA MARIA and that also has something to do with United Nations. You see I got it from the American Association for the United Nations [unintelligible] on United Nations Day and I think [unintelligible].

So, it's really a unique place in the world.

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MURROW: Mr. Hammarskjold, in your work at the United Nations , do you bring work home or do you leave it in the office?

HAMMARSKJOLD: Well, I have to bring work home. I am mostly well, every evening I have a brief case with a few documents and I have to get rid of them by the tomorrow morning [unintelligible]. I bring the papers home to my study. Will you come with me this way please?

MURROW: Thank you. Well, I gather you find some time for reading. Have you found any contemporary American books that have interested you?

HAMMARSKJOLD: Yes, quite a few. Oh I don't find too much time for reading but you have rather interesting modern literature here. One book which I really liked very much, I think it is quite remarkable, is Faulkner's FABLE.

MURROW: Yes.

HAMMARSKJOLD: You know it was published this Fall. Another one which I read recently which I like very much is Stevenson's CALL TO GREATNESS.

MURROW: Yes.

HAMMARSKJOLD: I don't look at it now as a political document. I look at it as, well, you might say a fine work of art.

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HAMMARSKJOLD: [unintelligible] It is quite

remarkable in style, wisdom and perspicacity.

MURROW: Well, Mr. Hammarskjold, am I correct in thinking that before long you will be on the jury that will select the winner for the Nobel Peace Prize for literature.

HAMMARSKJOLD: That's true. I have been elected member of this academy which has that duty and I will take my seat in that academy. [unintelligible]

MURROW: Well, as one who will soon sit as a judge of literature how do you judge the major achievements of the United Nations in its nine years of existence?

HAMMARSKJOLD: That is the $64 question indeed. I would say that the mere fact that the United Nations today is there, is strong, is developing, is making progress, is the greatest achievement of the United Nations because you know also what we are fighting against in this world of ours.

MURROW: And as far as you personally are concerned what is the most satisfying thing, the most satisfying accomplishment of your 19 months as General Secretary?

HAMMARSKJOLD: Well, that's an easy question, Mr. Murrow. It's working for the UN.

MURROW: That is an easy question and a complete answer.

Hammarskjold; It is a complete answer indeed.

MURROW: Mr. Hammarskjold, you are not a tourist any more after 19 months here. What has impressed you most

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MURROW: Mr. Hammarskjold, you are not a tourist any more after 19 months here. What has impressed you most

about New York?

HAMMARSKJOLD: Well, I would say the enormous vitality of the city. The first impression is one of rather hard, solid taste, and then you get inside the skin and you discover the warm, pulsating life of the city. It's just charming.

MURROW: Well, I have heard it said, Mr. Secretary-General, that you felt you made two mistakes on your first day in this country; that you revealed that you read books, even poetry occasionally, and that you enjoyed mountain climbing. Why do you think it was a mistake to divulge these two things?

HAMMARSKJOLD: Well, Mr. Murrow, I don't know if I have ever said it but it may perhaps be said that it was a mistake. First, I think that one person shouldn't attract attention to the personal side of one's life in that way. It's the professional side that really accounts for people and secondly it may have given people an idea that I was just running around climbing mountains with a book of poetry in my pocket which is just perhaps not fair to say.

MURROW: Mr. Hammarskjold, do you think at times it might have been a mistake to erect the United Nations headquarters here in New York City?

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You see we are in contact with the most international city in the world. We are in contact with American life and we are very close to the heart beats of the world. I think New York from that point of view is an ideal spot.

MURROW: Well, what about the people who work in the Secretariat, not the major officials but the clerks and the stenographers and file clerks and that sort of thing. Do they have difficulty in being assimilated, getting an opportunity to come in contact with American homes and society?

HAMMARSKJOLD: Well, I don't think more than most people. We all know that when you come to a foreign country there are a few problems; [unintelligible] I don't think it is any specific problem for the personnel of the United Nations. They are just ordinary, hard working people who love to get in touch with American friends. I thinkquite a few do. It takes some time. But, once it's done I think they are just happy to be one of the family, the great family of New York.

MURROW: Do you like the building itself?

HAMMARSKJOLD: Yes, indeed. Of course it is a building which grows on you in some sense. The first impression may be one of modern abstraction but then you get the feel that it is very much alive. It is a very good shelter for our activities and I think it is quite true, in fact, [unintelligible] we have just got the bones and we who are there now have to put the flesh and skin on it and give it true

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MURROW: Thank you, very much, Mr. Hammarskjold, the Secretary General of the United Nations, for letting us come and visit you this evening. Thank you, sir, and good night.

HAMMARSKJOLD: Good night, Mr. Murrow.

MURROW: We'll be back in a moment.

[Commercial]

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There are some of the people who made tonight's report possible.

And, now from PERSON TO PERSON good night and good luck.

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[Commercial]

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There are some of the people who made tonight's report possible.

And, now from PERSON TO PERSON good night and good luck.

PERSON TO PERSON

October 29, 1954

DORIS C. NEGER REPORTING SERVICE

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CBS TELEVISION

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October 29, 1954 10:30 P.M.

Guests: Marian Anderson, and

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MASKED BALL. She is the first person of her race to be so honored. Miss Anderson and her husband Orpheus H. Fisher, live on a 105-acre farm near Danbury, Connecticut. Mr. Fisher, a New York architect, designed this one story, 8 room sort of L-shaped house. He calls the style contemporary. The Fisher home is set on the brow of a hill and on a clear day they can look Westward almost 30 miles across the Berkshire valley. Good evening, Miss Anderson:

ANDERSON: Good evening, Mr. Murrow.

MURROW: Tell me first of all do you prefer to be called Miss Anderson or Mrs. Fisher?

ANDERSON: Well, I believe in concerts I prefer being called Miss Anderson and at home Mrs. Fisher.

MURROW: So we can use them interchangeably tonight?

ANDERSON: Absolutely.

MURROW: Well, I know it is not until next January you are scheduled to sing in the Met but are you ready?

ANDERSON: Well, not completely. I am trying very desperately to understand the part very well.

[audeo failed]

MURROW: Well, Miss Anderson aside from your years of hard work, rehearsing and studying and traveling, do you think luck, that is good fortune, had anything to do with guiding you to the Metropolitan opera role?

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MURROW: Well, Miss Anderson aside from your years of hard work, rehearsing and studying and travelling, do you think luck, that is good fortune, had anything to do with guiding you to the Metropolitan opera role?

ANDERSON: I think my good fortune started the very day that I was born, of the little girl, to my mother. She is the most wonderful person in the world to me and I think without her life couldn't have been at all so fine as it is. I have her to thank from the beginning to the end for everything which has happened because with her the other things have been made possible.

MURROW: Well then, I suppose when you and Mr. Bing signed that contract for your appearance at the Metropolitan it marked a rather memorable moment in your career, didn't it?

ANDERSON: It certainly did and as a matter of fact as quite a youngster I knew about these metropolitan opera companies and had some idea about it you know.

MURROW: Yes, you must have. I know you must have dreamed about the met for a long time. How many years has it been since you first saw a performance there?

ANDERSON: I don't realize just how long ago it has been. I remember trying to buy my way into a performance and I had received a certain amount of money and when I went to Philadelphia to the music store where the tickets were being sold and asked for a ticket I realized immediately that I must have been very naive when I thought that what they were asking for a ticket was the price of a whole season so, of course, that performance I was not able to see.

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MURROW: So you thought you were buying an entire season's ticket and it was only for one performance. Is that it?

ANDERSON: As a matter of fact, I didn't have enough for the one performance.

MURROW: I see. Tell me, is Mr. Fisher here?

ANDERSON: Yes, he is.

MURROW: Could we meet him, please?

ANDERSON: Yes, I would like you to meet him. Mr. Murrow this is my husband, Mr. Fisher.

MURROW: Good evening, Mr. Fisher.

FISHER: Good evening, Mr. Murrow. How areyou?

MURROW: Fine thank you. Tell me, do you do any singing?

FISHER: Very little, Mr. Murrow.

MURROW: Do you have much to do with Mrs. Fisher's work, that is, do you help her or criticize her or do you stick to your drawing board as an architect?

FISHER: Well, I criticize her just a little but I usually stick to my drawing board.

MURROW: Well, now, about this farm that you have. Do you both work at it?

FISHER: Yes, we do.

MURROW: And what do you grow?

FISHER: Well, I am very much interested in sheep,

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FISHER: Well, I am very much interested in shrubs,

sheep raising and we have concentrated most of our efforts towards raising sheep.

MURROW: Well, now, I have just recently acquired a farm. As a matter of fact not far from you over in Dutchess County in New York. Do you have any advice for me?

FISHER: Well, I would like to give you some advice, Mr. Murrow, and that is this, that I would suggest that the thing to do is to get the most competent farm superintendent you can get and thus turn the complete job over to him and just let him handle it completely for you.

MURROW: Well, Mrs. Fisher, Marian Anderson, when you are not working on the farm, where do you do your real work with your voice and your music?

ANDERSON: I do it in a little building not too far from here and it is just our studio and I would like, if you have time, to do it, to see it.

MURROW: Good, thank you.

ANDERSON: All right.

MURROW: Mr. Fisher, perhaps we can use this sort of intermission to look around this house that you designed and built.

FISHER: I would like very much to Mr. Murrow. Through this picture window you can look out into the valley and this house is situated on a knoll and we like the location of it very much and just to the right of me is a portrait of

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my wife who was done by a young artist by the name of Robert Pius and I am having considerable trouble in getting permission to keep it there. Mrs. Fisher doesn't like the idea of having a photograph in the living room or in this particular part of the house but up to now I am winning out.

MURROW: At least so far you have won the argument?

FISHER: So far I have. Now these are the hands of Miss Anderson that were done by a French sculptor and a duplicate of them are in Paris in France and these I thought would be nice to have here in our home so that is the reason for them. Now we are going into the dining room and this is just off of the end of the living room where we were and out to the foyer we go into the pantry where off of that is the kitchen which is the most important part of our house.

MURROW: Tell me, does Mrs. Fisher cook?'

FISHER: Yes, she cooks and she cooks very, very well. I am very, very fond of her cakes. She makes a very delicious cake and I usually have trouble getting her to make one but this is our kitchen and we are very proud of it and we enjoy it very much, Mr. Murrow.

MURROW: It is very pleasant indeed.

FISHER: Now we come back into the pantry and that's a connecting pantry into the garage from the foyer and this is the foyer and the service wing is just behind me and

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into the right is the main rooms, the bedrooms and library. This is a photograph of Professor Einstein that was done by a friend of ours, an artist by the name of J- and the professor is a friend of ours and we are very proud to have his picture in the house.

MURROW: Tell me, do you think Mrs. Fisher has reached her studio yet?

FISHER: I am quite sure she has, Mr. Murrow. What do you say we join her there.

MURROW: Right, if you go down. Are you there, Marian Anderson?

ANDERSON: Yes, I am, Mr. MUrrow.

MURROW: What in the world is on the floor?

ANDERSON: Music which should have been cataloged sometime ago and I felt rather energetic a few weeks ago and began getting some of it out and putting it on the floor in alphabetical order according to the name of the composer and the gentleman came along and said maybe you might leave it a little while and it suited me quite finely so here it is.

MURROW: Tell me, how many jazz numbers do you have in your files?

ANDERSON: Not too many, I'm afraid, and probably not the one which I might have had if I had hoped to please a particular lady who came up to us not too long ago after a concert. I should say it this way really. She stood on the

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fringe of a crowd asking for autographs and just as the autographs were finished the lady came up and said, "well, since I am here I will take an autograph," and while giving her the autograph she said, "I don't understand, I still don't understand why you didn't sing Chatanooga-Choo-Choo," and I said, "It is not in our repertoir this season."

MURROW: Speaking of your repertoir of the non jazz singers that you know what would be your favorite?

ANDERSON: I believe as a matter of fact a spiritual called, "He's got the whole world in His hand." I like the message it brings and it is a thing which appeals to most people.

MURROW: How does it go?

ANDERSON: Oh.

[sings]

ANDERSON: And it is about the little baby and the gambling man and the crap shooting man. It just takes in everybody you know.

MURROW: He's got the whole world in His hands?

ANDERSON: Yes.

MURROW: Mrs. Fisher, Marian Anderson, you confirmed tonight what many of us have felt at many of your concerts, that you have a great faith.

ANDERSON: Well, it is definitely our belief, sincerely, that faith is the biggest thing in the world and out

of the world and with it anything is possible and everything is possible and for the faith that I have I owe it to my mother.

MURROW: I can't help noticing that you constantly refer to yourself in the third person. You say, "we" and you say "one does this and one does that." Why do you employ that manner of speech?

ANDERSON: Because after many years it is very evident that it is impossible to do anything without the help of someone else and since we cannot do things for ourselves alone I think it is nice to say we.

MURROW: I understand. Tell me, you were telling me at lunch the other day about your costumes and something about a sequins story, wasn't it?

ANDERSON: Oh, that is priceless. We went to California to have a concert and this particular day the concert was sold out and some friends of mine who were not able to get tickets had decided to go back stage and this particular lady was sitting there and we came to the second group of the program which was Brahms and she was particularly fond of Brahms and had studied Brahms with my teacher and as she sat there and we went on with the program and she said with her hands to her head, she said, "beautiful, oh, beautiful," and a voice boomed out behind her and said, "it certainly is, lady, do you think them is real sequins?"

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MURROW: Well, Miss Anderson, I heard the late President Roosevelt once left you speechless. Is that right?

ANDERSON: There is no doubt about it at all. We were invited to the White House and naturally one had prepared a very short speech and I was quite ready. I had rehearsed it just before I went in and as I went in before I had words to say he said, "How do you do, you do look like your photographs, don't you?" and of course my speech flew right out of my mind immediately and I never got to say it.

MURROW: Well, tell me, we saw a picture of Professor Einstein a moment ago.

ANDERSON: Yes.

MURROW: How did you happen to meet him?

ANDERSON: I met Professor Einstein the first time in a concert in Carnegie Hall. He was kind enough to come back stage and then I saw him another time when we had a concert at Princeton and at that time we were at his home before the performance that night. He honored us by coming out then too.

MURROW: Are you nervous at all about your first performance, dramatic performance at the Met?

ANDERSON: I would say I am very concerned that it would be all that my friends wish it to be. I shouldn't like to disappoint anyone of them and certainly for myself I would like to do the very best possible.

MURROW: Well, I know you will disappoint none of your friends and thank you very much, Marian Anderson, Mrs. Fisher, for letting us come and visit you up near Danbury, Connecticut.

ANDERSON: Thank you, Mr. Murrow.

MURROW: Thank you very much.

In just a moment we will be taking you for a visit with Columbia Football Coach Lou Little.

[Commercial]

MURROW: This is the 25th year that Lou Little has been coaching football at Columbia University and that is an all time record for a sustained employment in a profession rather well known for its occupational hazards. In all of those 25 years Little has never had an undefeated team. More often than not they have been out-manned, and out-powered but they have seldom been out-fought. Little himself was an All American tackle and now at the age of 61 his reputation for integrity is the best evidence of his belief that there is more to college football than just winning football games. Lou Little and his wife Loretta have an apartment in this building on New York's upper West side about ten blocks from the Columbia campus. After 25 years Lou can make his way back and forth with his eyes closed. Cocah, are you ready for tomorrow's game with Cornell?

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LITTLE: Why I believe so, Mr. Murrow, about as ready as anyone could be and I don't believe we have left any stone unturned.

MURROW: Wait a minute. It looks to me as though you could use a hair cut. What is that lion?

LITTLE: Well, I think you are a bit confused, Mr. Murrow. IN fact I don't have that much hair.

MURROW: Let's see if we can see both of you together.

LITTLE:You know I have been around so long that people think that the linn and I look alike, at least Willard Mullen says.

MURROW: Well is the lion going to roar this week, Coach?

LITTLE: Well, I don't care too much whether he roars or whether he sort of quiets down as long as we out-score our opponenets. You know that is every coach's desire on Saturday afternoon, is to out-score the other fellow.

MURROW: Coach Little, the only other football coach we have visited was Colonel Red Blake up at West Point. Is that name familiar to you?

LITTLE: Oh it surely is. As you know Colonel Blake and his squad paid us a very hurried visit at Baker Field last Saturday. In fact they were hurrying all afternoon, that is, over our goal line.

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MURROW: Will is the line going to rest this week, Coach?

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MURROW: Well, after that shellacking like the one you took last week it must be hard to get the boys up and ready and going again, isn't it?

LITTLE: No, not always, I don't think so. IN fact you can put across the idea to the boys that defeat was in the main due to their own mistakes and they have the ability to play better. I think there is always, or, you will always have that morale rebound. Of course, that will put you in good shape for the next time out but if it occurs again and then you have got to think of some other psychology. What would you suggest?

MURROW: Well, do you mean you don't have a tried and tested pep talk formula of some sort?

LITTLE: Oh no, no, you just see that in the movies and in the theatre. In fact that emotional and spiritual lift, that was football back in the days when I played. Now the present day game of football where it is diversified offensive and it's many various offensive weapons, it's varying defenses, you can put that time to much better use in just simply trying to have a boy emotionally ready and particularly between the halves then you re-build your offensive and defensive fences, so to speak, and use that 15 minutes to send your team out there better prepared and probably to play a better game of football.

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MURROW: Tell me, does your wife ever give you a pep talk before a game?

LITTLE: Well, no, she says, "don't worry, and be sure to be home in time for dinner," but I have that same feeling before a kick-off, Ed, that you do before you start to broadcast but let me have you meet Mrs. Little, Ed - Loretta.

MURROW: Good evening, Mrs. Little.

MRS. LITTLE: Good evening, Mr. Murrow.

MURROW: Tell me, Mrs. Little, is he hard to live with on the eve of a big football game?

MRS. LITTLE No, not at all, but it's awful on Saturday night. He doesn't sleep. We never talk football at home but he has an awful time sleeping. He plays the game over and over and over.

LITTLE: And often win it.

MURROW: Do you have bad dreams after a big game, Coach?

LITTLE: Well, Ed, if by bad dreams you mean do I replay the game, yes, I do. I don't believe there is a coach who is coaching today that doesn't replay the games and often as I drive to Cape Cod where we spend a great deal of time I will replay games in which we played 10 or 15 years ago and let me again tell you that I have won most of those games but somehow or other I can't take up the slack of last

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Saturday. That's just a little bit too much to be playing with.

MURROW: That would take a long drive for you to win that one?

LITTLE: Yes sir.

MURROW: I suppose one of the greatest thrills that a coach has is when you manage a big upset. Is that right?

LITTLE: Well, I don't know of anything that is more pleasant than to have an unexpected victory. I think it is wonderful. I don't know of a greater thrill but on the other hand I don't know of anything that is more disappointing and makes you more heartsick than to lose a game in which you have a better team and the game in which you are supposed to win. Now a case in point is our defeat of Army in 1947 in which we broke their winning streak and then in 1951 we had a better football team and we were supposed to win but we didn't, hardly lost that. Now we broke our winning streak but Ed, they broke our hearts.

MURROW: I can imagine. Well, Coach Lou Little, it wasn't so long ago that you had an ex-football player as your boss at Columbia. Did you ever get any advice from him?

LITTLE: You refer, of course, to President Eisenhower.

MURROW: Yes.

LITTLE: No, I never did get any advice but I will

say that we talked football a great deal but let me show you and I will take you into this room and better illustrate what I am going to say. As you know he was quite a football player and a coach afterwards and in fact you know he coached a team in which he and I, and I was coaching Georgetown, we had quite a game in Washington, D. C. but he is very much devoted to football and loves the game, loves to talk it and I think likes to coach it. Now here is a picture of President Eisenhower and if you will note he is holding that ball and he's talking about the quick kick. Now he played football when the quick kick was very prevalent and it was of the main offensive part of an offense and if I am not particularly mistaken, that is, if I am not mistaken rather, on that particular afternoon, I am not so sure that the President didn't demonstrate to us how he used to quick kick when he was back there at West Point and also when he was coaching.

MURROW: Well, Coach, the alumni can make it pretty rough on a football coach, can't they?

LITTLE: Oh, yes, yes, yes, very much so, in fact most of the time it's very unjust but however my feeling is that if a university and its authorities and those associated with it give a coach the proper tools in which to do the job and if that coach cannot turn out the product that they desire, then I believe perhaps the college and its affiliated members should have the right to probably bring the coach to

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task but I do feel that if coaches were not molested or bothered by their obligations to outside sources we would be better and have a better game of football.

MURROW: Well, sir, out of the long years that you have been coaching which team brings back the warmest memories to you?

LITTLE: Well, they all do, in fact, but I believe the team that brought back the warmest was our team in 1943. That was during the war. All we had were just pre-meds and pre-engineers. Most of our boys had gone on to other institutions so we had this team and kept the game alive at Columbia and needless for me to say we lost all our games and scored very few points but that team struggled on. As I say most of them had had no football experience whatsoever and so when the game, the year was over and I walked in the dressing room and I wanted to extend the boys my sincere congratulations and as I did some of the boys came up and said, "Coach, you know we are sorry the season is over, and we would like to play two or more games if we could just to get the idea of what this all means," so I just turned on my heel and said, "good-by, boys. I'm off to Cape Cod." Now, here's a picture of that team, Ed, and you can see they are a fine crowd of boys. All of them now are engineers and doctors.

MURROW: Mrs. Little, does the coach give you pointers when you go to a game?

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MURROW: Mrs. Little, does the coach give you pointers when you go to a game?

MRS. LITTLE: Oh, no. I just sit there and enjoy the game thoroughly. All I do is look at the boy that's running with the ball, when I can see the boy with the ball.

LITTLE: And mostly don't second guess that quarterback.

MURROW: I think that's what most of us do. Coach, how much do you weigh?

LITTLE: I weigh 202, 203.

MURROW: How much did you weigh when you were all American tackle?

LITTLE: The same weight. My weight is the same now as it was when I was in college.

MURROW: Do you ever think what you are going to do when you stop coaching?

LITTLE: No, I don't want to think about that, Ed. I very much dread the idea of retiring because I am fearful of inactivity. I have been active all my life. I think I am more active right now than the average person who is 20 years my junior. I want to keep going. I don't want to go into that rocking chair.

MURROW: I don't think there is any danger of that.

Thank you very much indeed, Coach Lou Little and Mrs. Little for letting us come and visit you this evening.

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Thank you very much indeed, Coach Lou Little and Mrs. Little for letting us come and visit you this evening.

LITTLE: Thank you, Mr. MUrrow.

MURROW: We will be back in a moment.

[Commercial]

MURROW: There are some of the people who made possible this program tonight.

Next week we will be going on informal visits to Associate Justice of the Supreme Court William O. Douglas, and also to visit Benny Goodman.

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PERSON TO PERSON

November 5, 1954

Goodman - Justice Douglas

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children live in this modernized early American house in Stamford, Connecticut. The house has 11 rooms and part of it goes back to about 1790. Local legend has it that the Goodman home once was a school house and store. Back, oh, some 350 feet is a brook which has been dammed to form two small trout pools but with the weather the way it is the brook could be frozen by now I suppose. Good evening, Mr. Goodman. What are you doing?

GOODMAN: Oh, I'm looking through some records here, Ed. How are you?

MURROW: Good, how are you?

GOODMAN: Fine.

MURROW: Tell me, which record is your favorite?

GOODMAN: Well, I don't have any particular favorite, Ed, but one of my favorites is a tune called STOMPING AT THE SAVOY.

MURROW: Could we hear a bit of it?

GOODMAN: Oh, fine, I'd love to play it for you. I hope I can.

MURROW: It doesn't work.

GOODMAN: Yes, it will.

[plays record]

MURROW: Benny, that's a rather unusual music stand just there, isn't it?

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[plays record]

MURROW: Benny, that's a rather unusual sound, isn't there, isn't it?

GOODMAN: Oh yes, this is. This is an 18th century piece and I am quite fond of it. As a matter of fact I got it in America after looking all over Europe at all the antique shops for this one and the first auction I went to in America this one turned up and I grabbed it as quick as I could.

MURROW: Well, tell me this. Is this your hobby room where we are now?

GOODMAN: Well, I guess it is more or less. Some of my hobbies are around here. There's a small tarpon I caught down in Florida. I think it is quite apretty one. Most of them are very huge and I like the little ones. I think you're a bit of a fisherman yourself, aren't you, Ed?

MURROW: I am indeed but I never caught a tarpon in my life.

GOODMAN: Well, I think you ought to try it sometime. This one was caught on a fly.

MURROW: Benny, I suppose your family rather runs for cover when you practice or is that libel?

GOODMAN: Well, I don't know. Thyway they're very kind about it. They don't tell me about it. Would you like to meet 'em, Ed?

MURROW: I would indeed.

GOODMAN: Okay. Here we are. This is my daughter Benjie.

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MURROW: I would indeed.

GOODMAN: Okay. Here we go. This is my daughter Benjie.

MURROW: Benjie.

BENJIE: Hello.

GOODMAN: My wife Alice.

MRS. GOODMAN: Hello, Mr. Murrow.

GOODMAN: And my daughter Rachel.

MURROW: Good evening.

RACHEL: Hello.

MURROW: Mrs. Goodman, I was going to ask Benny this but I think I'll ask you instead. Does he really practice very much?

MRS. GOODMAN: Oh, there seems to be a slight difference of opinion in the family and I can only tell you that some years ago I thought Benny was practicing really rather an inordinate amount of hours a day so I said to him, "Don't you ever get bored and tired of practicing hour after hour?" and he said,"It's very odd, you know, that you should ask me that because as I was practicing today in the living room I looked out of the window and there you were in the hot sun digging in the garden and I said to myself, this girl must be out of her mind," so I said, "touché," and we let it go at that.

MURROW: Rachel, Benjie, do you like music too?

RACHEL: Yes.

BENJIE: Yes.

MURROW: Benjie.

BENJIE: Hello.

GOODMAN: My wife Alice.

MRS. GOODMAN: Hello, Mr. Murrow.

GOODMAN: And my daughter Rachel.

MURROW: Good evening.

RACHEL: Hello.

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MURROW: Rachel, Benjie, do you like music too?

RACHEL: Yes.

BENJIE: Yes.

MURROW: Benjie, I hear that you're something of a painter. Is that right?

BENJIE: Well, this is what I made for Daddy last Christmas. I made the picture--

MRS. GOODMAN: --and Mummy--

BENJIE: --and Mummy painted it into an ash tray.

MURROW: Oh a very nice ash tray too, Benjie, very nice. Benjie, your Mother tells me that you have started taking ballet lessons just recently. Is that right?

BENJIE: Yes.

MURROW: What did you learn?

BENJIE: Well, there's a step that you have to keep in time to the music, like that and that and that, and then we go side, side and back.

MURROW: Oh very fine. Rachel, you are a musician, aren't you?

RACHEL: Yes.

MURROW: Tell me, do you like jazz or are you a long hair?

RACHEL: I like classical.

MURROW: You do?

RACHEL: Yes.

MURROW: Oh--

GOODMAN: Oh, I can vouch for that, Ed, because the other night I thought I was surprising Rachel and came home

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and I said I had two tickets for PETER PAN and she was quite disappointed and she thought I had tickets for the Philharmonic. But, we're going to both of them anyway.

MURROW: Well, Benny, you weren't much older than Rachel when you got your first union card, were you?

GOODMAN: No, I don't think I was. I was a couple of years older; I was about 13 years old.

MURROW: Well, when did you decide to take up classical music?

GOODMAN: Well, I always played a certain amount of it, Ed, but I really took it up more or less seriously about 10 or 15 years ago.

MURROW: Well, this is a stupid question, I know, but is there any real difference between playing jazz and the classics?

GOODMAN: Oh, it's not a stupid question at all. It's a very good one. There is all the difference in the world because in jazz music the musician can improvise and play whatever he feels like. That is the best part of jazz music, and in classical music one has to stick to the printed score completely.

MURROW: Well, are the audiences substantially different?

GOODMAN: Well, I think so. I think the jazz audiences are much more demonstrative and I don't think the

classical audiences are in the least.

MURROW: Well, Benny, you were the first one I think. Variety or some publication said you rocked Carnegie Hall with swing. Is that right?

GOODMAN: That's right, yes, but the funny part of that was that the orchestra never intended to play at Carnegie Hall. It was a press agent's dream. And, we finally got into it and I didn't want to do it at all, but after the story got around we more or less were into the deal, as you well know when a press agent starts working on something, and came the night of the concert and I couldn't get any tickets at all for my family. I finally had to pay scalpers' prices for them.

MURROW: Rachel?

RACHEL: Yes.

MURROW: I know that you and your Dad play duets at home sometimes. Why don't the two of you now try your hand at rocking Stamford and the rest of the country.

RACHEL: Okay.

GOODMAN: Shall we Rachel? All right, Rachel. Our first appearance on television. Ready?

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RACHEL: Yes.

MURROW: Well, what was the name of that?

GOODMAN: Well, Ed, that is an abbreviated version of Mozart's Concerto, the last movement.

MURROW: Benny, tell me, do you think it's too cold to show us that private trout pool that you have out back?

GOODMAN: Well, I think we can risk it, Ed, all right.

MURROW: Benny, I read somewhere the other day that they are going to make a movie of your life. Is that right?

GOODMAN: Yes, that's right, Ed, They are making it at Universal Pictures.

MURROW: And who's going to play the part of Benny Goodman?

GOODMAN: Well, that I don't know, Ed. They won't decide that until they have the screen playing.

MRS. GOODMAN: I think you both did beautifully. I was very proud of you.

GOODMAN: Thank you very kindly. Benjie, want to come along?

BENJIE: Yes.

GOODMAN: Good.

MRS. GOODMAN: Put your shoes on, darling.

MURROW: It's a little chilly out, isn't it Benjie?

RACHEL: Yes.

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BENJIE: Yes.

GOODMAN: Here we go Benj.

MURROW: Benny, where are we now, going out the back door? Are we going out the back door now, Benny?

GODDMAN: Yes, Ed, we're out in the garden. Here are some apple trees over here, catalpa over here and Alice's private garden over here, flower garden, and the vegetable garden over there. I don't know whether you can see it or not.

MURROW: Yes, I can a bit.

GOODMAN: And we are coming to the pool over here or rather the brook.

MURROW: And this is your private fishing place, is it?

GOODMAN: Oh, this is it right here.

MURROW: Yes.

GOODMAN: Yes, coming right to it. Benjie, I want you to throw a stone in here so we can see it nicely.

MURROW: So we can prove that it's real water.

GOODMAN: What did you say, Ed?

MURROW: I say have Benjie throw in a stone so we can prove that it's real water.

GOODMAN: Throw in in, Ben. Oh yes, very nice.

MURROW: What do you stock it with Benny?

GOODMAN: I have some trout in here.

MURROW: Browns or Rainbow?

BENJIE: Yes.

GOODMAN: Here we go Benji.

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GOODMAN: Browns, Ed, because it's a little too warm for rainbow and Browns are the only ones which will survive.

MURROW: All right, now, what's the biggest one that ever got away there?

GOODMAN: Oh, I guess one about 10 inches or so.

MURROW: Benjie?

BENJIE: Yes.

MURROW: Do you ever come down there to try your luck at fishing?

BENJIE: Once I did. Once I caught a tiny sun fish.

MURROW: Only one.

BENJIE: What?

MURROW: Only one sun fish?

BENJIE: Yes.

MURROW: Tell me, does that pool freeze over in the winter time?

GOODMAN: Oh I think it does. He wanted to know if the pool freezes over.

BENJIE: Oh sometimes, once in a while, because it's a running brook.

MURROW: oh I see. And, you'll probably be out there skating when it freezes over, won't you?

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BENJIE: Well, I can't skate very well but sometimes I slide on it.

MURROW: Oh, that's just as much fun, isn't it? Tell me, Benny Goodman, what do you consider the best fishing.

GOODMAN: Ed, I', sorry I can't hear you.

MURROW: I say what kind of fishing do you consider the best fishing?

GOODMAN: Well, I prefer boat fishing, Ed, down at the Florida Keys mostly because you can do it all year 'round.

MURROW: Benjie, tell me this. Do you think this pool out there is really your father's favorite place. Can you hear me, Benjie?

BENJIE: Well, I don't know. It depends on how many fishes he catches.

MURROW: I think that's true of all fishermen and all pools.

Thank you very much Benjie and thank you Benny Goodman for letting us come out and visit you tonight.

GOODMAN: Thank you, Ed.

MURROW: Thank you very much indeed.

GOODMAN: Glad to have seen you.

MURROW: In just a moment we will be going down to Washington for a visit with Justice William O. Douglas of the Supreme Court.

[Commercial]

BENLIE: Well, I can't skate very well but some-
times I slide on it.

MURROW: Oh, that's just as much fun, isn't it?
Tell me, Benny Goodman, what do you consider the best fishing.

GOODMAN: Ed, I'm sorry I can't hear you.

MURROW: I say what kind of fishing do you con-
sider the best fishing?

GOODMAN: Well, I prefer boat fishing, Ed, down
at the Florida Keys mostly because you can do it all year
'round.

MURROW: Benlie, tell me this. Do you think this
pool out there is really your father's favorite place. Can
you hear me, Benlie?

BENLIE: Well, I don't know. It depends on how
many fishes he catches.

MURROW: I think that's true of all fishermen
and all people.

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MURROW: Mr. Justice William O. Douglas comes from the rugged mountain country in the center of the State of Washington. Folks out there in the Cascade Mountains are known for their independent thinking and Bill Douglas is known as one of the most independent of the breed. He worked his way through college and then bummed his way across the country and went to Columbia Law School. He taught at Columbia and then he taught at Yale and then he went into government service with the Securities Exchange Commission. 15 years ago at the age of 40 William O. Douglas became Associate Justice of the United States Supreme Court, the second youngest man ever appointed there. Justice Douglas lives in a one room apartment in this modern building in Washington, D. C.'s Cleveland Park area out on Connecticut Avenue. He can look out of his window and see the wild life in Rock Creek Park. It is about a six mile walk to the Supreme Court Building and less than a half hour's drive to his week end hiking and trails in Maryland and Virginia. I'm told that Justice Douglas can cover 25 miles on foot with less effort than it takes most of us to make the corner grocery. Good evening, Mr. Justice.

DOUGLAS: Good evening, Ed.

MURROW: Are you planning to do any hiking this week end?

DOUGLAS: Well, not 25 miles. I think that if you come down we might do 15 or 20 Sunday afternoon though.

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MURROW: Thank you so much. I can't quite make it. Bill, about this walking: It's practically a lost art in America. Can't you accomplish the same thing in a jeep?

DOUGLAS: Well, not for fellows as young as you and me, Ed, but you know if you want to do things like you like to do, to hunt and to fish, and I hope to climb and hike, you need to do some walking in order to cover the ground, get the picture that you want, and by the way if you're going to do some hiking I'd recommend some shoes about like this. These are the boots that the boys that climbed Everest last year used.

MURROW: Wait a minute, let's take these things one at a time and get some advice from an expert.

DOUGLAS: Yes, well.

MURROW: The shoes you have made in England, is that right?

DOUGLAS: Right, in London, and the secret of them is support for the instep and tight fitting around the heel so you don't get any blisters. Now, for hiking, of course, you need cameras, cameras like this, a Leica for distance shots and the Contax with the telescopic lens for faces and a little rolliflex for general utility wear.

MURROW: Now, Mr. Justice, where do you go to get the big ones in this fishing?

DOUGLAS: Fishing? Well, in this country if you

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MURROW: Now, Mr. Fletcher, where do you go to get the big ones in this country?

DOUGLAS: Fishing? Well, in this country if you

want a 15 pound rainbow trout, Ed, I recommend Silver Creek in Idaho and if you are interested in going outside the country and like brown trout I'd recommend north of the Himalayas in West Pakistan.

MURROW: And steel head fishing in the Rouge River too.

DOUGLAS: The Rouge River is good and but also the C- River in the State of Washington where I have a a nice fishing cabin.

MURROW: Oh, out on the Olympic Peninsula?

DOUGLAS: Right out there that you know very well.

MURROW: Oh yes, I know that very well. Mr. Justice, I have heard some pretty detailed stories about your shooting gazelle from horseback and roping mountain lions.

DOUGLAS: Well, the gazelles are in Persia. I was out there in '49 hunting gazelles on horseback. You get aboard an Arabic stallion. You go about 25 miles an hour and you are in the saddle going up and down and you've got toget the arc of the horse figured out so you can draw a bead at the right point at the right time on the gazelle. He's going 50 miles an hour. It's a very interesting sport, very exciting and it's a thing that brings you some rewards if you're good enough.

MURROW: Well, now, this roping mountain lions:

is this fun?

DOUGLAS: Yes, it's fun but you do it a little different way. You are not going 25 miles an hour on a horse. You get the lion in a tree after tracking him with dogs and then lasso him. You throw a noose around his neck and then you pull him out of a tree, and when he hits the ground it is very important your companion, your assistant, your secretary, or whoever it is, that is helping you, take the other end of the line so he can't go in either direction.

MURROW: That sounds very simple. Tell me, I don't want to question these stories but do you have a camera along to back up these incidents?

DOUGLAS: Well, I have got these cameras that I have here, Ed. I remember I was out on a lion hunt in Arizona a few years ago and I had this box camera over my shoulder and I looked up. It was about dusk and we had about given up for the day and here was the lion. He was a-coming 'round the corner of a cliff. I got my gloves off. I got my camera off my shoulder. I got the leather case opened. I wasn't entirely a calm fellow but I saw the lion right in the viewer here and I pressed the button but I discovered there was a guard over that button and I missed the picture of my life, probably the picture of this century. He went right by me.

MURROW: Well, it's a good thing he went by you,

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isn't it. Justice Douglas, I'm sure there must be quite a contrast between the quick thinking you need when shooting either with a rifle or a camera and the deliberate thinking you must do on your job at the court.

DOUGLAS: Well, I don't know, Ed. I think that probably it adds up to about the same thing, in your business or profession. Certainly in the law if you know what the fundamental principles are and the right and wrong, the basic elements of the American life and our Bill of Rights and so on.

MURROW: Well, Mr. Justice Douglas the newspapers, radb and television keep us pretty well informed as to what the president, the vice president and the senior senators, etc. do, their daily activities, but we don't hear as much about the members of the big court. I wonder if you could tell us what a typical working day is like.

DOUGLAS: Well, you get down about 9 o'clock in the morning and you leave about 6:30 at night. I imagine it is something like your day. We sit hearing cases two weeks out of the month, from 12 to 4:30 and the other two weeks we are in recess writing opinions. We don't work Sundays. We get Sundays off.

MURROW: It's something of a tradition, isn't it, Mr. Justice, that members of the Supreme Court generally throughout history have remained silent on international affairs, political affairs, but I have heard you accused of

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MURROW: It's something of a treadmill, isn't it, Mr. Justice, that members of the Supreme Court generally throughout history have remained aloof from international affairs, political affairs, but I have heard you accused of

shocking some sensitivities by expressing some opinions on controversial issues.

DOUGLAS: Well, Ed, judges certainly should not engage in politics and when it comes to domestic affairs and the laws and the acts of Congress and the acts of the executive judges have no business expessing an opinion. But, when it comes to international affairs that is something else because those are matters that never get before the court. The first week I think it was I was on the court we had a case coming before us for decision as to the constitutionality of the income tax on the salaries of the Federal judges. I cast a vote in favor of the constitutionality of the tax. I thought I was right then. I still think I was right and I thought at that time that I had voted myself into real first class citizenship and that I would participate in the affairs of the nation to the fullest extent that I could consistent with my position on the court.

MURROW: Well, Bill, I know you have written five or six books. What's the latest one about ?

DOUGLAS: Well, the latest one, Ed, deals with some historic problems of civil liberties. It's called AN ALMANAC OF LIBERTY. There's an entry for every day in the year and the page number is July 4th and the last page is July 3rd.

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MURROW: Well, I ought to say right now that

read the book in page proof and found it fascinating from beginning to end. Tell me this. You outlined your schedule to us a moment ago. How do you find time to write. When do you do it?

DOUGLAS: Well, you know [audeo failure] you can find 15 minutes now and then or 30 minutes now and then or perhaps an hour now and then to do it and the problem then is merely rationing the time.

MURROW: Do you write on the typewriter or in long hand?

DOUGLAS: I write in long hand, Ed, with a fountain pen. It comes right out off the end of my fingers.

MURROW: Bill, a lot has been said recently about understanding the people particularly those that you spent a lot of time with in the middle and far East. What is it exactly you think it is we should understand.

DOUGLAS: Well, they come to the problems of the day from with quite different starting points than we do. They have different experiences. They have a different set of prejudices. They have a lot of problems that we have never known, in this country, problems of feudalism, for example, that Europe got rid of, oh, in the 15th or 16th century and they are just tackling. we have to remember that we once had a revolution and that every nation is entitled to a revolution against a colonial power, against feudalism and that most of the

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peoples of Asia and most of the peoples of Africa have not yet had their revolution. They are right in the middle of the process and what they need is some instruction on how to do it, the Democratic way rather than the Communist way and one of the most heartening things, I think, is that the intelligent progressive leadership is not in the Communist camp. It is in the Democratic camp, on the Democratic front and we really have more allies than sometimes we think.

MURROW: Well, Mr. Justice, I seem to remember a recent controversy in which you indulged. I think you objected to the idea of building a highway along the old Cheasapeake and Ohio canal. Who finally won that fight?

DOUGLAS: Well, I tell you, Ed, there were 37 of us who registered a sort of protest. There were some newspaper men among the group and one or two TV men also and we started down last March from Cumberland, Maryland on 180 mile hike down to Washington, D. C. in protest. It took us 8 days and there were 9 of us who went the whole way and most of the 37 went most of the distance and we think we have probably kept the highway out of this wilderness area.

MURROW: And at least you brought back as many men as sit on the Supreme Court.

DOUGLAS: Right.

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DOUGLAS: Right.

MURROW: Mr. Justice, you have been mentioned in

the past as a possible candidate for high political office. Do you think we will ever see your name on a ballot?

DOUGLAS: Well, Ed, I hope not. I have decided many, many years ago that I would dedicate my life to the bench and to remain on the court and that is my only and sole ambition, the only one that would be compatible with a person being on the bench because a person on the bench should have, I think, no outside additional ambitions.

MURROW: Well, sir, of all the places that you have traveled outside this country, do you have a favorite?

DOUGLAS: Well, outside this country?

MURROW: Yes.

DOUGLAS: I have. I suppose the Himilayas are the great resort for people who like to climb mountains, who like to see vast, open spaces, who like to feel high winds blowing on their faces, who like to see wild animals and fish and a galaxy of wild flowers. I suppose the Himilayas are the most exhilirating place a person can find because when you get up to 18 or 20,000 feet you can still look up a mile or two and see the tops of the tops of the mountains way above you.

MURROW: Thank you very much Justice William O. Douglas. I hope one day to stand on top of the mountains and look with you. Thank you very much indeed, sir, for letting us come and visit you tonight. Good night.

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MURROW: We will be back in a moment.

[Commercial]

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There are some of the people that made this program possible.

And now from PERSON TO PERSON good night and good luck.

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PERSON TO PERSON

NOVEMBER 12, 1954

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[Commercial]

MURROW: I suppose at one time or another most youngsters in this country dream of becoming famous movie stars. Janet Leigh and Tony Curtis made it. Most don't. Janet and Tony have been married now for about three years and they feel they have a lot to be thankful for. They have their work; they are successful and they're young. Janet and Tony Curtis live in a modest ranch type house high up in Cold Water Canyon on the outskirts of Beverly Hills and because they live in a canyon we had to run a cable up to the top of Santa Monica Mountain to make this live call at their home. From our picture window here in New York we are looking now about

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2,900 miles across the country. We are now looking into the window of the hobby room of the Curtis home. Someone is obviously there so let's go in.

TONY: Good evening, everyone.

MURROW: Good evening, Tony.

TONY: I just got quite a shock. You can't hear Ed Murrow but you can hear me. I feel rather unworthy in this particular instance at this point taking the place of Mr. Murrow who both my wife and I admire so much but nevertheless I'm going to try and pinch hit so if you will bear with me I would like to show you our home. This is the outside. It's a lovely evening. Last night it rained and we were afraid that tonight we'd have the same problem but we were very lucky to find a lovely evening so welcome to Case S- . This is the main living room and ladies and gentlemen, at this point, I would like to introduce to you my very lovely wife.

JANET: Thank you darling.

TONY: It's a pleasure.

JANET: You're very sweet.

TONY: I thought I would be Ed Murrow tonight, Janet. I think you'd like to hear that.

JANET: Oh, yes.

TONY: So I'm going to ask you a couple of questions about - I know the answers incidentally but nevertheless I'm going to ask them so --

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JANET: May I first apologise if I look a little tired. It's been a long day.I'm sorry.

TONY: Yes, why don't you tell your audience what time in the morning -- or they would like to know I'm sure what time a star usually gets up to go to work and how long they work in the studios. Why don't you give them a little run down on that.

JANET: Well, you could answer it to. I'll answer it for the girls.

TONY: Yes.

JANET: It's -- I got up at 5 o'clock this morning, dear, and it's been a long, long day and I kind of enjoy the chance to relax a little bit and that's why you found me, as usual, in here.

TONY: That's right. Janet is working at Columbia Studios now making a picture called MY SISTER EILEEN which is a musical and it's quite difficult for her - much more difficult, I think, for a woman than a man in motion pictures for the simple reason that a girl has to get up at least two hours or three hours earlier than a male actor for the simple reason of make-up and hair and consequently it's so much more difficult for a girl.

JANET: Yes, that's so nice. I like to get on the set early , you see, especially when I'm working with my husband. I can go on the set and clean the dressing room and

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all that sort of thing.

TONY: I can honestly say I am the only movie actor in the business who has a leading lady who cleans out his dressing room in the morning.

JANET: It's nice though, isn't it?

TONY: Do you have any kind of-- well, it seems silly me asking you this but--

JANET: Go ahead.

TONY: Well, do you have any hobbies? Is there anything you like to keep or is there anything you save for instance?

JANET: Well, you know since you bought them all for me. They're right upstairs. Why don't we look at them ?

TONY: Yes.

JANET: Do you remember when you gave me this?

TONY: I don't

JANET: Well, I was in the beauty parlor and I was having my hair done and you came in from shopping with some friends of yours and you completely disrupted the beauty parlor because you were, being a man, and being in the beauty parlor and being a handsome man and being a movie actor everybody wanted to see you and so they would come tramping by and with their hair up in curlers and just happened to look in and there you were giving me a little cat because you had bought this little cat.

all that sort of thing.

TONY: I can honestly say I am the only movie actor in the business who has a leading lady who cleans out his dressing room in the morning.

JANET: It's nice though, isn't it?

TONY: Do you have any kind of-- well, it seems silly me asking you this but--

JANET: Go ahead.

TONY: Well, do you have any hobbies? Is there anything you like to keep or is there anything you save for instance?

JANET: Well, you knew since you bought them all for me. They're right upstairs. Why don't we look at them ?

TONY: Yes.

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JANET: Well, I was in the beauty parlor and I was having my hair done and you came in from shopping with some friends of yours and you completely disrupted the beauty parlor because you were, being a man, and being in the beauty parlor and being a handsome man and being a movie actor everybody wanted to see you and so they would come tramping by and with their hair up in curlers and just happened to look in and there you were giving me a little cat because you had bought this little cat.

TONY: That was in Boston.

JANET: That was in Boston, yes.

TONY: Yes.

JANET: And this was the peace offering because you had bought two cats.

TONY: A suggestion to newly married people: If you are going to buy something and it costs a little more money than you normally-- you should buy your wife a gift. It will take the edge off.

JANET: You are so grateful that he bought you something that you forget to realize that he also bought something.

TONY: Janet saves these little dolls and little knick-knacks.

JANET: But you have many more hobbies than I do, darling. Why don't you tell them about that.

TONY: Well, yes, if you'd like to come over here I would like to show you my latest hobby which is my high fidelity outfit. This is the mike that you connect to it and this is an interesting piece. It's a bible stand that I got at an auction in which I put books of Shakespeare or the bible and we read aloud and I'd like to show you the hi-Fi set. This is where I had the two turn tables. I have one for transcription records and one for normal records. And here is my tape recorder. Now this plays right through the main speaker

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The television has a remote control over there. I would like to play something for you. It would have been easier with Ed because then it wouldn't sound so hunky but then never-the less I've got to do it.

JANET: I'd like to hear it.

TONY: All right. I recorded something from Shakespeare which I'd like to play for you - a few bars. It's warming up.

[plays tape recorder - words inaudible]

JANET: You know what I think might be interesting if you play them [inaudible]

TONY: Well, I've had a strange feeling about Shakespeare—

MURROW: Tony? Can you hear me, Tony?

TONY: Ed?

MURROW: Can you hear me?

TONY: Yes.

JANET: Yes, fine.

TONY: Well, am I glad you showed up.

MURROW: I thought for a moment I was going to be unemployed. You've been doing beautifully well.

TONY: Thank you very much.

MURROW: It's very good indeed. Tell me, I gather you want to do some Shakespeare sometime. Is that right?

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MURROW: Janet, you and Tony have come a long way in a very short time. Tell me, have you figured out just what it is that makes a star?

JANET: I wish I could answer that. I'd be a millionaire. It's not something that can be bottled unfortunately . It's an unknown quantity - something that's quite intangible. I really don't know.

MURROW: Do you have any hobbies, Janet?

JANET: Well, my hobbies mostly when I have free time - I read a lot and I like to fool around the house and do little touches here and there and I like to take lessons that I don't get a chance to take when I'm shooting like singing and dancing and all those kinds of lessons.

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MURROW: Have you learned any new steps lately?

JANET: Well none that I'd like to do alone. I'll tell you something though. I like to dance with my husband, and I never can get him to and I thought maybe he wouldn't be-- would refuse with all these people around, so will you dance with me?

TONY: What am I gonna do?

JANET: I don't know why he's so embarrassed. I really don't. He's just finished a picture and he sings and dances and he does it with people who're not novices in this field, with Jean Nelson and Gloria deHaven and these people are quite proficient and he does very well and this is his wife speaking.

TONY: This is my first musical, Ed. I've never done anything like this and I was kind of, you know-- it was a lot of fun making it. The name of the picture is called SO THIS IS PARIS. If you're not doing anything around Christmas time or New Year I'd like for you to go see it.

MURROW: All right.

JANET: I think you'll be quite surprised.

MURROW: This is also, I'm sure, Tony, the first time you ever did an interview where you couldn't hear the questions, for the first part of the program.

TONY: Yes.

MURROW: Tell me, living in the country as you do,

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TONY: Yes.

MORROW: Tell me, living in the country as you do,

do you get much time to putter around in the garden or doesn't that sort of thing--

TONY: Well, being born and raised in New York I don't dig diggin' but I would like to show you what I do. I can honestly say I am the only actor in town who's got a 40 power telescope and I like to look out in the garden . I put bread crumbs on a Napoleonic bust that I have in the yard and I like to watch the birds light on it during the day. If you'd like to take a look I'll focus it for you. Can you see it? I got it in an auction. It belonged to the late Sidney Greenstreet. It was one of his possessions.

MURROW: It shows up very well, Tony.

TONY: Well, good. I'm glad.

MURROW: Do you use that for watching birds too?

TONY: Yes, I watch birds. Unfortunately there's no big apartment house close by. I got to look at birds.

MURROW: Janet, when you were much younger did you ever dream of becoming an actress?

JANET: Well, I know that an awful lot of youngsters do and I must say that I was not one of them. I used to get quite ill when I had to take Speech I-A. Somehow getting up in front of people would frighten me terribly. But I was really studying to be a music therapist.

MURROW: You know I ought to be able to think of something to say to that but I'm never sure whether you can

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MURROW: You know I ought to be able to think of something to say to that but I'm never sure whether you can

hear me or not.

TONY: Yes we can;

JANET: Yes, you're fine.

MURROW: Perhaps it as well I shouldn't try. Tony,' I read in the movie magazines that you're frequently called the darling of the Bobby-soxers. Does that bother you at all?

TONY: Well, no. I'll tell you why it doesn't, Ed. These youngsters, not so much younger than myself, are responsible for my career. These are the people who kind of wrote in letters and saw to it that I got bigger and better parts. I have a responsibility to these people, these young people. I like my job. I enjoy doing it and that's it.

MURROW: I have heard it is said you are a pretty fair painter. Is that true or false?

TONY: Oh, I wouldn't—

JANET: Let me answer that. I think it's much easier for the wife to and I'm trying to be as objective as possible but I think he's quite good. Would you like to see one?

MURROW: Yes, of course.

JANET: Well, let's go.

TONY: You're probably wondering why we're taking you outside. We don't normally go to the other rooms in the house this way but you've got so much equipment in the hall that we had to do it this way.

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MURROW: Yes.

TONY: Again I must say it's nice for California to give us this lovely weather this night that you're here.

JANET: You didn't put your slippers away.

TONY: No. Excuse me. Come on in.

MURROW: Thank you.

TONY: This is - Hello?

MURROW: Right.

TONY: This is our den and I'd like to show you the picture if I may. This is one of them. Here on the wall I call this an Early period.

JANET: My favorite.

TONY: And this I did a few years ago. I find that I didn't take too many lessons in painting so I just put the colors on any way I like. I'd like to show you my drafting board. I use this board for making airplanes and boats. Here is a portion of a boat I'm completing.

JANET: Why don't you show them the finished product. This is just what happened in the beginning.

TONY: Yes, I start here.

JANET: And this is what happens.

TONY: I don't want to fool you. I didn't put it in the bottle this way. You see there's a seam in there .

JANET: I really don't have too much interest in all the hobbies but I do like to see one thing. I like to

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see the trains go but I don't know how to make them go. So, Tom, will you do all the things.

TONY: Thank you, sir. These trains I bought when Janet and I were in Europe. They're made in England and also in Germany. Let's see if I can get them to go.

JANET: Yes.

TONY: Here they go.

[inaudible]

TONY: Ed, I hear your Dad was a choo choo train engineer so if he's not too busy of you're not too busy come over and help me work it out. Now, let's see. You saw the den and I thought maybe if you'd like-- we're kind of proud of one little addition to the house. We have a swimming pool. It's kidney shaped and a very small kidney.

JANET: Yes, small.

TONY: But it's a pool nevertheless and if you don't mind we'd like to show it to you.

JANET: Being Hollywood we thought we should have a swimming pool.

TONY: That's right. It's a little too cold to swim in in the winter time but it's still pleasant enough to come out here and sit around with some friends of ours who come over, including Jeff Chandler, Sammy Davis, Jr., a number of friends of ours that we like very much who come and spend some time with us. I hope you saw the pool.

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JANET: And being friend we hope we'd like you to come at any time if you're in California and come for a swim if you think you could sit in it. We realize it's not the biggest but it's ours.

MURROW: Can you hear me now out there?

JANET: So please come any time.

TONY: Pardon me, Ed.

MURROW: Can you hear me out there now?

TONY: Yes, I can.

MURROW: I just wanted to say thank you very much for letting what turned out to be a mute visitor come to visit you tonight.

JANET: Any time you're very welcome. I know you'd probably like us to do something like jumping in the pool but I would have to push him you see.

TONY: And if she pushed me she'd go with me and I've got a mike strapped to me and that would go in and cost me money. So, we won't do it.

MURROW: Well, thank you very much indeed, Janet Leight and Tony Curtis for letting us come and visit you in your home in Hollywood.

TONY: Thank you, Ed. Thanks a lot for coming.

MURROW: Right and good night.

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MURROW: Right and good night.

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PERSON TO PERSON with EDWARD R. MURROW

November 12, 1954 - 10:30 P. M.

Guests: Janet Leigh and Tony Curtis,

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MURROW: We will be taking you in just a moment to the home of Rabbi Hillel Silver in Cleveland.

[Commercial]

MURROW: Rabbi Hillel Silver is one of America's outstanding spiritual leaders. For 37 years he has been Rabbi of The Temple in Cleveland. That's the largest Reformed Jewish Congregation in the country with 2,500 families. Rabbi Silver is also an author , lecturer and a civic leader. He helped form the first Community Chest in America here in Cleveland. He aided in getting the first State Unemployment insurance law through in Ohio. Dr. Silver has also given much of his time and life to Zionism and the establishment of the new State of Israel. Rabbi and Mrs. Silver live in this house in Shaker Heights, a suburb of Cleveland. It's two stories high, has 9 rooms which seems a few too many for the Silvers since their sons Daniel and Raphael have moved away. The Silvers have lived here for 12 years and the temple is not far away, about 10 or 12 minutes ride into Cleveland. Sholom Aleichem.

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RABBI SILVER: Aleichem Sholom, Mr. Murrow.

MURROW: Good evening, Dr. Silver.

RABBI SILVER: Welcome to our home.

MURROW: Thank you, sir. I haven't been to Cleveland since that debacle on the Diamond when the Giants beat the Indians. Has your town recovered from the shock?

RABBI SILVER: Well, you know our period of mourning is 30 days. The 30 days are over. We are now hoping that the Indians will come to life next year.

MURROW: Well, Rabbi Silver, do you have much time for sports?

RABBI SILVER: I'm afraid not. Not much time.

MURROW: Well, let's check with Mrs. Silver. Could we?

RABBI SILVER: Yes, certainly. This is Mrs. Silver, Mr. Murrow.

MURROW: Good evening, Mrs. Silver.

MRS. SILVER: Delighted to see you Mr. Murrow. Welcome to our home.

MURROW: Thank you. Tell me haven't you ever tried to get your husband on to a golf course?

MRS. SILVER: Yes, I really made a valiant effort about 30 years ago. I equipped him with a very expensive set of golf clubs and he provided himself with a very stunning golf costume. . You remember the days when they

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wore long knickers and high wool socks?

MURROW: Yes.

MRS. SILVER: Well, he got all dressed up and he went to the golf course but it really didn't take.

RABBI SILVER: You know, Mr. Murrow, I took some lessons from a golf Pro and he was a sort of dour Scotsman. One day I was slicing at my ball and he put his hand on my shoulder and said, "Rabbi Silver, I wouldn't try so hard . You will never make an effective golfer," and that was the end of it.

MURROW: Well, then, I gather you are more interested in books than in slicing and hooking. Is that right?

RABBI SILVER: Yes, although very often when I step into my library I sort of feel that the books look rather reproachfully at me as if to say, "Why don't you take us down some day and get acquainted with us."

MURROW: Well, Rabbi--

RABBI SILVER: I like books. We have a weakness in our family for writing books. I have here a book written by my revered father of blessed memory, a commentary on the Bible, I have a book here written by his father, my grandfather, on Jewish Lore. My distinguished brother, Dr. Maxwell Silver, has been writing booksom theology and ethics. We like books, Mr. Murrow.

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MURROW: Rabbi Silver, of the many things you have done in your busy years, what do you consider your greatest personal accomplishment?

RABBI SILVER: Greatest personal accomplishment?

MURROW: Yes sir.

RABBI SILVER: Marrying Virginia Silver.

MURROW: Well, letme put it another way. what's your greatest public achievement?

RABBI SILVER: Well, I think the contribution that I was able to make in the establishment of the State of Israel, Mr. Murrow. We have a little room here in our home which we call our Israeli corner where we keep some mementoes of Israel. Would you care to come in with us there?

MURROW: I would indeed. Thank you, sir. Tell me, Rabbi Silver, when were you last in Israel?

RABBI SILVER: Well, I was in Israel about two years ago in 1951. I was there twice and I was thrilled by what I saw, Mr. Murrow. That young State of Israel is you know the one dependable Democratic outpost in the Near East and it should be helped and strengthened and I am proud that our country has been helpful in the establishment of this State of Israel and was the first to recognize it and I am hoping that our present administration will carry on the fine tradition and will give to the people of Israel

MURROW: Rabbi Silver, of the many things you have done in your busy years, what do you consider your greatest personal accomplishment?

RABBI SILVER: Greatest personal accomplishment?

MURROW: Yes sir.

RABBI SILVER: Marrying Virginia Silver.

MURROW: Well, let me put it another way. What's your greatest public achievement?

RABBI SILVER: Well, I think the contribution that I was able to make in the establishment of the State of Israel, Mr. Murrow. We have a little room here in our home which we call our Israeli corner where we keep some mementoes of Israel. Would you care to come in with us there?

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encouragement and cordiality and friendship. It is thoroughly deserving of it.

MURROW: I gather we are in your Israeli room now, are we?

RABBI SILVER: This is our Israeli room, Mr. Murrow, here is an enlarged photo of the walls of the old city of Jerusalem and it has grown up in the past few years, a city of 150,000 around it. Here you may see a map, an 18th century map of Palestine, a rather interesting one. It is remarkable how this old land is being rebuilt by the labor and the vision and the enthusiasm of these pioneers. Near miracles - near miracles of construction and colonization and ingenuity they are performing in making it possible to absorb hundreds of thousands of homeless refugees and rebuild their lives and also rebuild their nation and revive a nation's culture. You may be interested in this Chanukah Lamp, Mr. Murrow. It's not from Israel. It's from Warsaw. It was procured for us just before the Nazis took over Poland and by an eminent Jew from Warsaw - Engineer Czernikov - and when the Nazis took Poland and established the Ghetto in Warsaw Czernikov did away with himself because as head of the Jewish community he was asked by the Nazis to provide them every month with a list of Jews to be sent to the gas chambers. Rather than do that he ended his life. And when I kindle this Chanukah lamp I always remember Czernikov and other martyrs

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for humanity's sake.

MURROW: Well, Rabbi Silver, you have served the religious needs of your community for a long time. Do you find more or less religion in this country now?

RABBI SILVER: Well, it's hard to say. I do find today a sort of an upsurging of religious sentiment among our people and particularly among our young people. They seem to be groping. They seem to be seeking some spiritual security for their lives in the midst of this turmoil and dislocation and tensions all about them and I hope that it is a permanent phenomena.

MURROW: Well, sir, if I am not mistaken you were quite a young man, about 24, when you first came to Cleveland. What do you now think of that young man?

RABBI SILVER: Well, to use a Jewish expression, I think he had a good deal of Chutzpah, Mr. Murrow.

MURROW: Chutzpah? What is that, sir?

RABBI SILVER: Well, you know, a good bit of nerve. We call it I suppose confidence in youth but my people here, members of the Temple, were very kind to me, and helped me to surmount these early hurdles of my young ministry. And, I am very grateful to them for putting up with me. You may be interested, Mr. Murrow, in this file I have here of all the sermons I have preached in the Temple through the years, hundreds and hundreds of them. Here, for example, is the very

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first one, which I preached on Sunday, February 9, 1919.

MURROW: Well, sir, as I remember you came to Cleveland in 1917.

RABBI SILVER: That's right.

MURROW: Where are your earlier sermons?

RABBI SILVER: Well, I didn't keep them. I wasn't so sure that the congregation would keep me, Mr. Murrow.

MURROW: Well, Rabbi Silver, I wonder if we could rejoin Mrs. Silver.

RABBI SILVER: Oh, I would be delighted to.

MURROW: And while you're on your way perhaps you would tell us about that dinner, last June, wasn't it? When the authorities surprised you?

RABBI SILVER: Yes, and I was very much moved by the congregation, that they thought so well of my years of service in setting aside a park to be called by my name but I was particularly delighted that day when I was called to the meeting under some false pretext I'm sure to find in the audience Governor Lausche whom you know as our perennial and indefeasible governor of our beloved state .

MURROW: Yes, I do indeed.

RABBI SILVER: Yes.

MURROW: This is your dining room, isn't it, Rabbi Silver?

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MURROW: Yes, I do indeed.

RABBI SILVER: Yes.

MURROW: This is your dining room, isn't it, Rabbi Silver?

RABBI SILVER: Yes, this is our dining room and

this is our Sabbath Eve table. As you know this is the Sabbath Eve . These are the lights we kindle. This is our K- for wine. This is our H- , our Sabbath bread, and it is with light and bread and wine that we welcome our day of peace and rest, our Sabbath day.

MURROW: And this ceremony has been going on here in America for 300 years. That's right, isn't it, Dr. Silver?

RABBI SILVER: That's right, Mr. Murrow. It has been 300 years since the first group of Jewish refugees settled in New Amsterdam. In 1654 and the Jewish communities of America are celebrating here this year the 300th anniversary with great pride and thanksgiving.

MURROW: Well, Dr. Silver, thank you very much for letting us come and visit you this evening and would you-- oh, there's Mrs. Silver. Thank you, Mrs. Silver, very much.

MRS. SILVER: It was a pleasure to have you with us, Mr. Murrow.

MURROW: It has been a great pleasure. Thank you very much, and good night.

MRS. SILVER: Good night.

RABBI SILVER: Good night, Mr. Murrow.

MURROW: We will be back in a moment.

[Commercial]

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MRS. SILVER: It was a pleasure to have you with us, Mr. Murrow.

MURROW: It has been a great pleasure. Thank you very much, and good night.

MRS. SILVER: Good night.

RABBI SILVER: Good night, Mr. Murrow.

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There are some of the people who made tonight's program possible.

And now, from PERSON TO PERSON, there is time enough left to say good night and good luck.

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CBS TELEVISION

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November 19, 1954 10:30 P.M.

Guests: Lillian Gish, and
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MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live, no film. Tonight we'll be covering the full range of show business, the silent movies, the talkies, the stage, radio, and television, because we'll be dropping in first on actress Lillian Gish and then we'll move on to the home of Robert Q. Lewis. We'll be ready in exactly twenty seconds.

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Many times Miss Gish appeared with her sister Dorothy, and the Gish sisters became one of the better known Hollywood families. In addition to the movies, silent and sound, Lillian Gish has appeared on Broadway, toured the country with road companies, appeared on radio and television, and she is still going strong.

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Today Lillian Gish lives in this apartment in the east midtown section of New York. It's a cooperative apartment, she doesn't pay rent, she owns it. Miss Gish and her mother before her have lived here more than ten years. Good evening, Miss Gish.

GISH: Good evening, Mr. Murrow.

MURROW: How are you this evening?

GISH: Quite well, thank you and happy to have you in my home.

MURROW: Thank you. Where is your sister Dorothy tonight?

GISH: I don't exactly know. She called me last night from Minneapolis and she is motoring on her way to Ohio to visit my Aunt Emily.

MURROW: And you two are still as inseparable as ever?

GISH: I believe so. You see we were a small family; there was only mother and Dorothy and I because our father died when we were quite young. I think that makes a family very close.

MURROW: I gather Dorothy has a home of her own. Where does she live?

GISH: She lives in a hotel and here's a picture of her. She was doing some work for the Salvation Army and the artist also painted that sketch of her while I think three

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GISH: She lives in a hotel and here's a picture of her. She was doing some work for the Salvation Army and the artist also painted that sketch of her while I think three

or four hundred people looked on, and I believe it's a very good likeness so I'm proud to own it.

MURROW: Well Dorothy I gather likes the hotel life and you prefer your apartment; is that right?

GISH: Well, this was my mother's apartment. That is a picture of my mother and I must say not a very good one because mother looks bored and that's something she never was. She was a very gay person, the first one to laugh in the family but she didn't want to be painted and she said so, and she had to sit two hours posing and she didn't like doing it, and the poor artist, it isn't his fault, he had to paint what was there and mother looks bored and therefore it doesn't look like her; and she was very beautiful too I may add.

MURROW: Well you're not very often bored either, are you?

GISH: Oh, I hope not. How could one be bored in a world like today?

MURROW: Well Lillian Gish, you always appeared to me in the movies, on the stage, and in television, and now even in your own home, as rather frail. Perhaps I should say a delecate person. Do you have trouble keeping fit?

GISH: No, I don't think I do. At least I've had the good fortune to be very healthy. I haven't been ill since I was a child. Oh, I better knock on wood quickly for that.

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MURROW: Well tell me, I hear that you once actually outmusceled Douglas Fairbanks, Senior, not Junior; is that right?

GISH: Well I used to win a lot of money because I could do an exercise even the strongest athletes couldn't do. It wouldn't be fair for me to tell you what it was because some people might try it and hurt themselves, but I could, I really could, and prove it to them, so maybe it wasn't fair to accept such bets.

MURROW: Well you must have known Doug Fairbanks very well. Do you know Mary Pickford too?

GISH: Oh, I can't remember the world when Mary wasn't in it, I've known her that long.

MURROW: Well how did you get your start in movies?

GISH: Well Mary was in pictures and we were of course in the theater. Dorothy started at four and I was five, and we saw Mary in a film and we thought, what has happened to the Smiths--we didn't know them as the Pickfords; so we went down to the studio on 14th Street and asked to see Gladys Smith, and there was no such person. We said, "We have seen her in such and such a movie;" and they said, "Oh, you mean little Mary, and out came Mary.

MURROW: Tell me, Miss Gish, did they have screen tests in those days when you first started in movies?

GISH: Oh no, you couldn't afford film for screen

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tests, but they did have rehearsals and Mr. Griffiths asked Mary if we could act. We straightened ourselves up and said, "We are of the legitimate theater." He said, "I don't mean can you read lines, I mean can you act?"

We thought there was something very odd about that, and he took us upstairs to their rehearsal hall. They had a kind of commadia del arta form of rehearsal, and in the midst of a melodrama he put us in the center of it and started shooting a gun at the ceiling. Well we obviously thought we were in a crazy house and we wouldn't go in that place without mother for many months. But we were hired so I guess he must have felt we could what is known as act.

MURROW: Well I assume that after you found work in the movies you wanted desperately to become a star, did you?

GISH: Well in our childish mind that meant something else of course; all little girls want to see their names up. Mr. Griffiths said, "Are you sure you want to be a star? You know putting your name up in lights doesn't make you a star. Hundreds of people have their name up in lights one year and they're gone the next." He said, "To be a star means that you must be a household word in every family in the world," because you see we were in silent pictures and you had to be know around the world. He said, "To be a household word in such families of the world you have to take at least ten years of having the best, the very best pictures made; you have to

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give better performances in those pictures than anyone else. Everyone in the pictures has to be fine because it's your responsibility. You have to be there first in the morning, work, and be the last to leave at night, and your private life must be above reproach because like Caesar's wife you can have no reflection. You have a great trust if you're going to be elevated to this position."

So we came home and thought, guess we better not be that.

MURROW: Miss Gish, how many pictures have you made?

GISH: Well curiously enough I do not believe I've made as many films as I have been in plays you see. The last picture I made I'd like to show you some still pictures. It was a wonderful experience and a great privilege to be part of a first venture. I'm sure you all know of Paul Gregory and Charles Laughton. Isn't this a nice desk?

MURROW: It is a lovely thing.

GISH: Especially in New York where you have to save space. Mr. Laughton and Mr. Gregory have given you in the theater Don Juan in Hell, Caine Mutiny Court-Martial, John Brown's Body; and they have a new musical that's coming in, Three for Tonight. But this was their first film, and here they are. This is Mr. Gregory who is just 33, and Mr. Laughton, and I expect them to do in this film as much as they

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did in the theater. They will do the same thing with pictures they did there in words. They're so exciting. I expect them to reform the pictures.

This is a scene from the film, Mr. Robert Mitchum and Miss Shelley Winters. She plays his wife and he is the evil influence. At the end I'm supposed to come in and dominate with the better influence, God willing that I did. I don't know, it's very difficult you know to make good as interesting as bad.

MURROW: Tell me, Miss Gish, when you go to the movies do you look at them clinically or professionally, or do you ever cry at a movie?

GISH: Oh no, I just go as one of the audience and I'm the first one to cry when it's good and if it isn't it's a personal insult. They're so personal with me I think they should be as good as my sister.

MURROW: Miss Gish, that picture just behind you there, is that a military man?

GISH: Oh no, I'm proud to say that's one of our ancestors. That's Zachary Taylor; he was once President and we're very proud to have him. Incidentally, that's a very fine example of American painting about a hundred years ago, by James Walker.

MURROW: It must be a long way from Mr. Griffiths and Birth of a Nation to television. What do you think of

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MURROW: It must be a long way from Mr. Griffiths and <u>Birth of a Nation</u> to television. What do you think of

television anyway?

GISH: I think it's remarkable. It is very much like the early movies I think because you see in those days we could only take a thing once and if you're on live television you have just that one chance and no more.

MURROW: How do you think television will affect the movies?

GISH: Oh, I think it will be good for them because that's one reason The Night of the Hunter, this film Mr. Gregory and Mr. Laughton have made is so remarkable because you see you in television you're such a challenge to the pictures. My goodness, they have to be better than they have ever been before because you're doing things so awfully well in television that the movies have to be better than they have ever been because they have taught even the children discrimination. They have learned how to turn that dial and if they don't like what they see I'm told they even get up and walk out of the movies, but may I tell you about something?

I've spent the winter writing. I was asked to be part of a book that's to be published by Harper's called Custodians of the Future. It's a book with articles about women and what they have done in various fields, and I was chosen to write a story on the theater. Well, it gives the history of the theater but it leads up to what I feel is a great need.

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MURROW: How do you think television will affect the movies?

GISH: Oh, I think it will be good for them because that's one reason The Night of the Hunter, this film Mr. Gregory and Mr. Laughton have made is so remarkable because you see you in television you're such a challenge to the pictures. My goodness, they have to be better than they have ever been before because you're doing things so awfully well in television that the movies have to be better than they have ever been because they have taught even the children discrimination. They have learned how to turn that dial and if they don't like what they see I'm told they even get up and walk out of the movies, but may I tell you about something? I've spent the winter writing. I was asked to be part of a book that's to be published by Harper's called Custodians of the Future. It's a book with articles about women and what they have done in various fields, and I was chosen to write a story on the theater. Well, it gives the history of the theater but it leads up to what I feel is a great need.

MURROW: What is that?

GISH: That is I believe we have reached a time in America when we must have a Minister of Fine Arts in the Cabinet of the President of the United States. And I'm going to ask you to proselyte for me if you believe in it, you and all your followers.

MURROW: You go ahead and persuade me.

GISH: Now look, every other country has it. England has it; France has it; Sweden has it. There are only fourteen million people in Sweden and their people can see the very finest in the drama. Consequently they have the lowest crime rate almost in the world; and here in America up in Canada, they have a Minister of Fine Arts. Surely we've reached a point where we have a desperate need of it; and I don't mean for just our medium of the theater and pictures, television and radio; I mean architecture as well as painting.

Now Grandma Moses is to be hung in the Louvre in France. Mr. Hemingway gets the Nobel Prize. That's wonderful for two great artists but why don't we recognize and honor them in some such way?

MURROW: Now you don't want to increase the bureaucracy in this country do you?

GISH: What do you mean by bureaucracy? I don't know quite what that word means.

MURROW: What would this Cabinet Minister do if

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MURROW: What would this Cabinet Minister do if

you had one for Fine Arts?

GISH: He would be the person to go to. Everyone says, "Look, we're having this great youthful crime rate because of the influence of these various media, say the comic books, on the youth of the country. There's no place to go and say what is to be done. I'm sure the people who put out the comic books should not be blamed or the people who make the movies or television. We all want to do what is best, what is right, but we're to blame, we as the public; we must demand that there is someone for us to go to.

The farmers they have someone. If anything is wrong in farming they go to Mr. Benson and he looks into their problem, but the architects, the painters, all of us, actors--and certainly we do pay our way in taxes. Think of architects alone who design buildings, bridges, not to mention our films.

Last month in Damascus when the Russians had spent four million dollars on an exhibit to interest the people what happened with us as Americans? We brought in Cinerama and won. So you see we have a great trust too; and the government when they have an election what do they do? They use this medium. They use film, they use radio. We're part of the national life; and now with labor having so much more leisure--and we're all labor, aren't we, we all work in America.

MURROW: We are.

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leisure, so please help me, and if you believe in it everyone, write to their Senators or their Congressmen and say, "Look, we've come of age, we want a Minister of Fine Arts in the President's Cabinet."

MURROW: Thank you very much, Lillian Gish, for letting us come and visit you and for that fine piece of, shall we say, agitation? You wouldn't object to that, would you?

GISH: Oh I wouldn't--did I persuade you?

MURROW: Thank you very much indeed and good night.

GISH: Good night.

MURROW: Thank you and good night. In just a moment we will be going to visit Robert Q. Lewis.

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MURROW: Robert Q. Lewis has been in show business for the past fourteen years. That doesn't mean very much until you realise that Robert Q. is now only 33 years old, and with four hours a week of radio and television his earnings are keeping pace with his popularity, and both are rather considerable.

Long before the decision had to be made Robert Q. knew he would become an entertainer. Until recently the greater part of Bob's income was derived by filling in for such personalities as Godfrey, Sullivan, and Gleason. He worked mostly in the summer time and when the stars returned he was wont to regard them as his winter replacements. Now

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things are different. For one thing Robert Q., who is still a bachelor, has an imposing duplex apartment in this building on New York's upper east side. As a matter of fact he lives just across the street from Gracie Mansion where you may recall we visited with Mayor and Mrs. Wagner last June. Bob, do you and the Mayor ever run into each other on your way to work?

LEWIS: No Ed. When he and Mrs. Wagner moved in I wanted to send over a Welcome Wagon but we never got around to it. I am what the New Yorker calls a "Mayor-watcher," I think.

MURROW: Bob, what does that Q. in your name stand for?

LEWIS: Actually not a blessed thing, Ed. I was on the radio here in New York doing a disc jockey show about 1943 I believe it was and one morning I signed the show off instead of saying Robert Lewis I said Robert Q. Lewis. Why I did it I'll never know but the phone started ringing and mail came in the next day and I decided if they were that curious about what the Q. stood for I'd have to hang on to it.

MURROW: I thought it probably stood for Quintillion or something like that.

LEWIS: You told me about him.

MURROW: Bob, are you one of those comedians who suffers, or do you actually enjoy your work and relax as much

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as you appear to?

LEWIS: Let me answer that in two parts. In the first place, Ed, I don't consider myself a comedian; I wish I were at times. I think I'm closer to being a general performer, sometimes funny, sometimes not. A humorist I suppose is the closest description, noun, you could find.

In the second place I suffer a little bit about the shows when they're not the way I want them to be but actually our shows are sort of fun and the kids we have on the show are really fun so I don't suffer.

MURROW: Bob, now that you are in the big time does this business of being recognized in public wherever you go bother you at all?

LEWIS: Well if theydidn't recognize me I'd be pretty unhappy about it, Ed. I love to get away from it every once inawhile and that's why I have this apartment. They don't think of you as a big time performer, they just say, "Hi Bob," and you're sort of a buddy, and that's about it.

MURROW: When you're not busy being funny what do you do, Bob?

LEWIS: Well Ed, I have several hobbies. I love to go deep sea fishing and I hope to be able to do a lot more of that. I like to relax around here. I have 12 million collections you will see when you wander through the place, one of which is a collection of crystal called sulfures.

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Sulfures were developed around the early part of the 19th century. I discovered them a few years ago while travelling in France. Here are some examples of them up here, Ed. These are ceramics, ceramic busts that have been blown into crystal as you see. This one, for example, is Napoleon. Closely resembles Marlon Brando I think. Over here is Cardinal Richelieu. He hasn't hung straight since I got him. But they're a very interesting collection, Ed, and I've enjoyed having them.

MURROW: Tell me, Bob, did anybody ever tell you you look like Harold Lloyd?

LEWIS: Yes, sir, and Mr. Lloyd himself included; people have always said that. I met Mr. Lloyd for the first time out in Las Vegas about two years ago and found him quite wonderful. I hope some day I'll be not able to only look like him but do some of the things he did.

MURROW: What about those glasses, do you really need them?

LEWIS: Ed, I can't see without them. I'll never forget the first TV show I did was for Mr. Godfrey and everybody said, don't wear your glasses, you look terrible. I went through the dress rehearsal without them and fell into the orchestra pit. At that point I decided I'd better wear them and they have, as you know, become a trade mark.

Incidentally, speaking of that, I have some glasses upstairs you might be interested in. Come on, let

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me take you through this little place around here. I have several pairs of glasses that I have used in my night club acts.

MURROW: Bob, excuse me. For a bachelor it seems to me you have a lot of room to wander about in there, haven't you?

LEWIS: Ed, as I say, this is the retreat. And this is where I spend a great deal of my time. I have to do a great deal of entertaining as you know and that's the reason for the downstairs, which I rarely use. It's the upstairs here in which I spend most of my time.

We're walking now into my den, the real workroom where I spend most of my life and it's in here that I sort of live.

MURROW: Is this the place where you store your old jokes, Bob?

LEWIS: Mr. Murrow, you know there are never any old jokes on the Robert Q. Lewis Show, but I do actually. Here are some of these glasses I mentioned to you, Ed. I knew I should have gotten this middle can out of the way. This is a rather good pair. I designed this pair when going to a formal lunch.

MURROW: Spoon fed.

LEWIS: Yes, sir, spoon fed. I have a pair over here for that occasion when you find a good gin game to

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participate in. I have another pair here I designed for the stage when you have a bad cold and you have run out of your Doeskin Tissues. No drip. I have one other pair here. This paid, Ed, is designed for when you get into that devilish mood.

MURROW: Bob, what got you started in show business, anyway?

LEWIS: Wait a minute, let me find my own glasses. Started in show business--I think my pop is responsible for that, Ed. My dad is a lawyer here in New York and I think a frustrated vaudevillian. We had a sort of ritual. Every Sunday afternoon we'd go to our neighborhood vaudeville theater and see some of the great performers. I've always loved great performers, there are so many of them, in vaudeville I think, particularly. There's something about the tradition of vaudeville the way folks used to work and sell a song and belt out a song I don't find so much today.

MURROW: You mean the old timers had more on the ball?

LEWIS: Golly Ed, I don't know if they had more on the ball but maybe there was a little more heart than there seems to be today. I have a collection of phonograph records that goes back for many many years. The whole collection isn't here. Some of it is in my folks' place, some at the studio. I have always loved the way they sold a song. I have

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a new recording coming out on Coral label in which I try a little bit like some of the old timers. Would you like to hear a little bit of this?

MURROW: Uh huh.

LEWIS: I'm an old disc jockey but I can't find the place. [He plays a record.] That's the best part of the record. [More of the record.] I don't understand it either, Ed. I think that's enough of that.

MURROW: Bob, tell me what counts most in the song and dance business?

LEWIS: Ed, associations I think. A performer can have everything in the world on the ball and still not be any good if he hasn't got the proper management. I've been very fortunate in that respect. I've had a young man working with me and helping me for the past ten years. His name is Ted Ashley. He's a darned good agent, and a wonderful friend, and a great manager. Also associations with people in business and people in faith.

CBS, as you know, Ed, has demonstrated the most amazing faith in me for I guess eight years. There were times when it looked pretty bad for me; people like Mr. Paley, Mr. Stanton, Lester Gottlieb, they kept right on with me.

MURROW: Well you used to fill in for Arthur Godfrey a lot; I suppose that didn't do any harm, did it?

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MURROW: Bob, I can see you've got stuff stashed all over the place there. It must be rather nice to live in a bachelor's apartment with no one to make you tidy up and hang up your clothes, etc.

LEWIS: Well, I have a little watchdog; I'll have you meet her in just a second. But with all this junk you can imagine that I do need a little help keeping it straight. For example, I collect clowns. I guess every humorist on your show has collected clowns. This is one of my favorites; it's a Venetian glass clown and I think quite beautiful. You may have heard about my collection of totem poles. They're all along here. Here is a rather large monster over here.

MURROW: That's a thunderbird on top.

LEWIS: Yes it is; it has a very fond memory for me because of the Thunderbird Hotel in Las Vegas. Here's a clown, Ed, I just got today. As a matter of fact by I think the greatest clown artist in America, Robert J. Lee.

MURROW: It's very good.

LEWIS: Thank you sir. Up here to my right is another one of my little momentoes; when I was on the Arthur

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MURROW: Very nice.

LEWIS: Now you mentioned something about not having to worry about having a watch dog. I'd like to have you meet my watch dog. She keeps tabs with mother and dad, and keeps tabs on me too. She is Scottish; her name is Catherine Bolger, and her husband is Irish, so you can imagine the fights that go on in that family. I'd like for you to meet Catherine Bolger. Where are you Catherine? This is Catherine Bolger.

MURROW: Good evening, Mrs. Bolger.

BOLGER: Good evening.

MURROW: Tell me, does he mind when you tell him to hang up his clothes?

BOLGER: Oh, not at all.

LEWIS: You mean I don't mind you?

BOLGER: Oh yes, you mind me all right. And the only trouble I have with him he drinks so much coffee. So much coffee.

MURROW: How much coffee does he drink in a day?

BOLGER: Oh, he drinks about six cups of the coffee a day.

MURROW: That's not many.

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BOLGER: Oh yes, but you should see his cups.

LEWIS: I have overlarge cups, Ed.

MURROW: That won't hurt him surely.

LEWIS: Let's not argue; will you make a pot?

BOLGER: You see, he wants more coffee.

MURROW: Thank you, Mrs. Bolger. Bob, you do a lot of adlibbing. Did you ever talk yourself into trouble?

LEWIS: Ed, I'll never forget the worst experience I ever had occurred while I was replacing Arthur. I was working for a cigarette sponsor and I must say that I have smoked their product for many, many years and still do. I was on the air one day talking about them and I said, "You see, I like this cigarette as opposed to any other brand," and I started coughing uncontrollably. The studio audience went into hysterics as you can imagine. I waited for a moment and luckily recovered by saying, "You see, the mere mention of another brand makes me start to cough," which saved the day, thank goodness.

MURROW: Robert Q. I've been in radio and television about 20 years now and I still get those butterflies when I look at that last ten seconds go by on the clock; do you?

LEWIS: I have butterflies now. I don't have them in the afternoon, I don't know what it is. I guess we all have them and always will. That's part of the charm of

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the wonderful business we're in I think.

MURROW: Tell me this, in all the years as an entertainer what do you think is the best job you've ever done, Bob?

LEWIS: I don't know, Ed, the thing I'm proudest of, I was at a pretty low ebb in my career a few years ago. I was thought about as a guy who sits behind a desk and couldn't do much else. I thought I'd better do something about it.

I went out and took singing lessons, dancing lessons, and bought a night club act. I went out to Las Vegas, Nevada. I think I was the first TV performer to go out there and I did very well. I had to prove not to the people so much as to myself that I could be what I had always admired. I'm not a great performer by any means; I don't dance well, I don't sing well, but I can do enough of it to get by and that makes me very very happy.

MURROW: Well, you've proved it to yourself and a few million other people. Thank you very much, Robert Q. Lewis for letting us come and visit with you.

LEWIS: Thank you very much.

MURROW: We will be back in a moment.

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MURROW: Next week we'll be visiting Shakespearian actor Maurice Evans and singer Joni James. There are some of the people who made possible this program. And now from PERSON TO PERSON good night and good luck.

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November 26, 1954 10:30 P.M.

Guests: Joni James, and
Maurice Evans

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MURROW: Joni James was born 24 years ago in a poor section of Chicago's south side. As a youngster she decided she wanted to be a dancer, a ballerina, so she worked nights and vacations and saved her money to pay for lessons. Six years ago she graduated from high school. She was ready, and she started touring as a dancer. One night when she was playing a night club and the singing star became ill, Joni filled in and since then she's been a singer.

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Believe Me on a record and she became a recording star.

The little girl from Chicago now lives in this six-room apartment in that old greystone building, mansion, in midtown Manhattan. It used to be the home of another singing star, Gertrude Niesen.

Joni James travels a lot but when she's not working she lives here with her friend and secretary, Dianna Dennis. They're old friends; they used to work in a bakery together. Now things are rather different aren't they, Joni James?

JAMES: They sure are.

MURROW: Tell me, did you have a nice Thanksgiving?

JAMES: Oh, I had a wonderful Thanksgiving but I'm back here to work again in New York City. See, even though things have changed we're still working, Dianna and I.

MURROW: Well it sounds to me as though you have a pretty crowded schedule even on Thanksgiving. Is it all work and no play?

JAMES: No, it's not, not always, but whenever I have a free minute aside from my recording schedule and all the visiting to the disc jockeys throughout the country--I just came back from Philadelphia; I did a promotion too there and I'm going to be going to midwest states. But when I have time I'm home and I like to do things around my house because

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I spend so little time, you know, here.

MURROW: I was just going to ask why do you have iron gates in an apartment.

JAMES: Well because I like iron. It's my newest hobby. You know I've been collecting wrought iron and I've learned how to finish it myself, antique finish. You see this is an old Florentine castle gate, from an old castle in Europe. Why don't you come in and see the rest of the iron.

This is the bedstead we had made or rose buds that were the last that exist in Germany. They were all made by hand before the war, you know.

MURROW: What color are they, Joni?

JAMES: They're all gold. It's a gilded bed. The room is all done in ivy and velvet with gold rose buds and these little ones are porcelain and pink ones, and this is pink little crystals you know, just to make it look kind of girlish; it's kind of difficult to do because you know how it is, this is a real formal room. This is the old dining room but there is some more work here in iron. This is what we do to a Chinese antique symphony drum. It has an awful sound. I'm not very good at it. I'm not a drummer, but we made it.

We wanted to do something useful with it so we pondered what to do with it until we decided to put the iron

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This is the bedstead we had made or rose buds that were the last that exist in Germany. They were all made by hand before the war, you know.

MURROW: What color are they, dear?

JAMES: They're all gold. It's a gilded bed. The room is all done in ivy and velvet with gold rose buds and these little ones are porcelain and pink ones, and this is pink little crystals you know. Just to make it look kind of gilded; it's kind of difficult to do because you know how it is, this is a real formal room. This is the old dining room but there is some more work here in iron. This is what we do to a Chinese antique symphony drum. It has an awful sound. I'm not very good at it. I'm not a drummer, but we made it.

We wanted to do something useful with it so we pondered what to do with it until we looked on that iron

on and sort of level it off this way and make a coffee table on it. We put this copper thing on and made a magazine rack as you can see.

Here is a symphony drum cut out to make a chair. Quite comfortable. This is a violin lamp--three quarter violin babies use when learning. Of course I wanted to ask you a question you know.

MURROW: What if the man you marry doesn't like music?

JAMES: I don't think anybody would not like music, do you?

MURROW: Well, no, I can't imagine it.

JAMES: I want you to see something Ed. I want you to see this. Oh dear, it's been a problem. I've been asking all my friends what I can do with it. I wonder if you have any idea? I want to do something practical with it. It's an old guitar harp; it's antique and quite heavy.

MURROW: I don't know; if it were mine I'd probably try to turn it into a gun rack or place for fishing tackle or something.

JAMES: Oh no, not in a music room.

MURROW: Are those dresses I see in the closet behind you?

JAMES: Yes, this is where I keep some of the gowns I wear. This one here is a big bouffant and yellow thing

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JAMES: Yes, this is where I keep some of the gowns I wear. This one here is a big bowfant and yellow Edie

with all flowers trailing across it you know. And I had some new ones just done recently for Christmas.

MURROW: Tell me this, Joni, how many dresses does a singer need to keep the public properly impressed?

JAMES: Oh I don't know about any specific number, but a lot of them. If you're like me I like to have a lot of gowns. Of course it's a nice excuse.

MURROW: What is that one?

JAMES: Well, this is a long trailing cape. It goes trailing after you. It's sort of arms you know of fox. This is done for Christmas time because it's all red lace and beaded. This trails on behind when you run onstage, it flies out like wings.

MURROW: Tell me do you really need all those dresses or is it you just can't resist them?

JAMES: Well partly I think it's half and half. I like them and besides I do need them for my work. We have them done here in New York by Paul DuPont and they're just beautiful. I wish you could see them in color.

MURROW: So do I. I've got a hunch your clothes closet might be your favorite room; is it?

JAMES: Well almost. It could be but I have another room I consider really my favorite; it's my kitchen. Would you like to come down and see the kitchen?

MURROW: Yes, of course; that's right, you used

to work in a bakery didn't you?

JAMES: I sure did.

MURROW: I suppose the kitchen fascinates you now because you turn out a lot of special dishes, is that right, fancy pastry?

JAMES: I didn't hear you.

MURROW: I say do you turn out a lot of fancy pastries in the kitchen, that sort of thing?

JAMES: No, I think I've had enough of that for awhile. Really what I like most now is seafood. That's the latest thing I've been learning about, how to make snails, clams, and lobster.

MURROW: Could we see your kitchen?

JAMES: Oh sure; here we are. This is it. This is part of--this is an old English samovar, copper, with the lamp shade that was made just to put over it. That's part of it. I have a hobby of collecting all kinds of copper and brass and this is one of the rooms where we have the most fun and it's the most intimate.

Of course when I'm cooking I use a lot of spices. I've been learning to make Italian food because I am Italian and I watched my mother do it for awhile back in Chicago. She's watching the show now; and Italian food and French foods--I like to use wines, learn how to make things with wine sauces. I have a wonderful barbecue recipe I use burgundy wine with;

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I have oregano, sesame seed, sweet basile, and all the kinds of things ladies use when they do gourmet kind of cooking.

MURROW: Sounds wonderful. Joni, where is your family now?

JAMES: They're back in Chicago. My mother will be here for Christmas, before Christmas I hope. She has never seen the apartment; she is watching it now for the first time.

MURROW: How do you keep tabs on your family with recording dates, appointments, and what not?

JAMES: Well, it's not easy with all the things going on. I have a wonderful helper, my very best friend in fact. She is my old schoolmate. Come on and meet her. She's over here in the living-room, Ed. We have been using the living-room practically as an office, although it's not very nice because you don't have time to relax. We're going to open a professional office very soon you know.

Dianna honey I want you to meet Mr. Ed Murrow.

MURROW: Good evening, Dianna.

DIANNA: Hello, Mr. Murrow; how are you?

MURROW: Fine thank you. Judging from all those papers on your desk business must be good, isn't it?

DIANNA: It's very good, wonderful. I was just in the process of making up a Christmas list, our annual list; and also a fan club bulletin we send monthly to Joni's fans

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MURROW: Good evening, Diana.

DIANA: Hello, Mr. Murrow; how are you?

MURROW: Fine thank you. Looking from all those papers on your desk business must be good. Isn't it?

DIANA: It's very good. Mommy is in the process of making up a Christmas list, for and also a fan club bulletin we send monthly to fans.

informing them of her activities and also we get thousands of letters every week requesting pictures of Joni and how she got started in show business. It's really very interesting and fascinating.

MURROW: Joni, when you two girls worked side by side in that Chicago bakery just what did you do?

JAMES: Well I'll have to show you I think because it's kind of difficult to explain. I've got a letter opener--do you mind?

DIANNA: No.

JAMES: Here is a letter opener and this is ordinarily an ash tray; this is now a cake and this is a spatula, and this is icing. Watch! [She demonstrates] It didn't make that noise when I was icing the cake really, and you do the top like this and roll it around and do the other side.

MURROW: Didn't you put little rose buds on cakes or something like that?

JAMES: Yes, but not with letter openers.

MURROW: And what did Dianna do?

JAMES: Well, she had a nicer job; she stayed out in front because she's taller than I am and she could reach the counter, but I had to have the job in the back in the kitchens because I couldn't quite make it, I was only four feet eleven.

MURROW: Joni, you were only about thirteen then

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MURROW: Joni, you were only about [illegible]

when you started to work, weren't you?

JAMES: Yes, I was; I was thirteen, because I was allowed a work permit; it was during the war and I was packing cookies to be sent overseas to soldiers and things like that.

MURROW: Joni James, tell me this, did you build up your voice in the bakery or did you start somewhere else?

JAMES: Not in the bakery, no, although I did have time you know away from work now and then and I sang in school choirs and things like that, and there were several times when I think I really exercised my voice at football games, and I did a job.

We would go to Indiana and some friends of mine would be hunters and I would have the job of running into the barn and screaming loud, and the pigeons would fly out and they'd shoot them.

MURROW: So you frightened the pigeons?

JAMES: Yes. I graduated; later they let me hold a .22 and I got a blue arm here.

MURROW: From what I have heard, picking the right record is the toughest part of your business; is that right?

JAMES: Well, it could be, yes; it could be very difficult because you don't really know in advance what will appeal to people, you know.

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MURROW: Who selects your songs for you?

JAMES: Well I was just going to bring you over to this part of the living-room because this is where I put in many happy hours. This is the high fidelity here where I stop and listen to all the songs that are sent into me from all parts of the country and you know, different places.

MURROW: What record is getting the big push now?

JAMES: Well right now my newest recording of When We Come Of Age, is going up on the charts real quick and we are real real happy about it. That's the one we just came from Philadelphia on; we have been promoting it you know.

MURROW: Joni, I've listened to disc jockeys and I know my cue. This is where I should say, "How does it go?" Is that right? How does it go?

JAMES: Well if you were a disc jockey you could play the record. I don't know--how am I going to sing it without 24 men and the orchestra sawing away, and twelve voices? Would you like it without music?

MURROW: Just imagine you're frightening pigeons again.

JAMES: Well, let's see. It says--[At this point she sings the song.] That's all I have time for.

MURROW: Thank you very much, Joni James, for letting us come and visit you this evening. It's been very pleasant indeed. Thank you and good night.

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JAMES: Thank you very much, Ed.

MURROW: Good night, Joni.

JAMES: 'Bye.

MURROW: In just a moment we will take you for a visit with the Shakespearian actor Maurice Evans.

[Commercial]

MURROW: For the past twenty years Maurice Evans and William Shakespeare have never been parted for very long, much to the satisfaction of American theatergoers; and as a matter of fact the partnership of Shakespeare and Evans will be in evidence Sunday with a two hour performance of Macbeth on television.

But Mr. Evans can do considerably more than play Shakespeare. He had a highly successful run in the mystery play "Dial M For Murder" and is at the moment co-producer of the Broadway hit, "Teahouse of the August Moon."

Maurice Evans came to this country from Britain in 1935. He became an American citizen and served overseas in World War II. Mr. Evans, who is a bachelor, found this rather unusual house on the edge of New York City's Greenwich Village. It was once a fire house but now the firemen are gone and a car is stabled where the fire wagon once stood; is that right, Maurice?

EVANS: Yes, and nothing I'm afraid more romantic than just a station wagon, Ed.

JAMES: Thank you very much, Ed.

MURROW: Good night, Joni.

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EVANS: Yes, and nothing is a great deal more romantic than just a station wagon, Ed.

MURROW: I called you Maurice, but in Britain it would be Morris, wouldn't it?

EVANS: Correct. Actually I was christened after a rather dreary old Bishop Maurice, but in that delightful way that the British have of taking a French name and thoroughly Anglicizing it, they changed it to Morris. Here in America of course we stick much more closely to the original by saying Maurice, though it does startle me from time to time to hear myself addressed as Moisha.

MURROW: Maurice, I understand you had a little accident this week; is that right?

EVANS: Oh can you from where you are see this mashed up thumb?

MURROW: I can. How did it happen?

EVANS: Well it would hardly be worth mentioning except for the fact that it occurred during the duel in Macbeth, which as you have just told us is to be done on television next Sunday, and bears out the old thing about Macbeth being the jinx play. It's a bit unfortunate it should have happened to me. I had no sooner got to the line when I say, "Lay on MacDuff and damned be him that first cries hold enough," and I was spurting blood from my thumb all over the stage.

MURROW: Maurice, tell me this, do you think if Shakespeare were alive today he could adjust to this new medium of television?

EVANS: Well Ed, I don't think he'd have too much adjusting to do because television after all brings the audience in that same sort of proximity to the actor that he was in the Elizabethan theater.

You know the Elizabethan theater had this apron stage that projected out far into the audience so really it's very similar; similar too in this respect, that in Shakespeare's day in the Elizabethan theater they had their sort of sponsors; people like the Earl of Southampton maintained private companies of players; and in the Globe Theater although there were no actual sponsors, as you know they peddled oranges, and beer, etc., and cried their wares. At least they don't do that in television during the performance. They have the decency to wait for the intermission.

MURROW: Well I suppose television can do a lot for the classics in general, can't it?

EVANS: Well I would say that depends how many men there are like Joyce Seehall, of Kansas City, this wonderful fellow who has made possible these two-hour versions of Shakespeare that I have been privileged to do.

MURROW: Do you like working before an unseen audience?

EVANS: Well, it depends. In a comedy, no; but in a tragedy the audience really is not awfully important to us. The thing we hope they will do is to remain very

attentive and applaud vociferously at the end of the performance. But otherwise you know one likes to forget the audience. I think unless people have had personal experience of appearing on a stage they don't realize that the frame of the proscenium arch is as solid to us on the stage as it is transparent to you in the audience.

Of course there are occasions when individual members of the audience make us aware that we're being observed. I remember one good lady during a performance of Hamlet sitting in one of the front rows who obviously thought she was going to have a dull time at the play and she brought with her her knitting. I can't begin to describe to you the demoralizing effect of those clicking knitting needles. Can you imagine settling down to spellbind an audience with one of the soliloquies from Hamlet when your train of thought is running on these lines: "To be or not to be, that is the question; knit two, purl two."

MURROW: Maurice, I'm sure every actor gets a lot of gratuitous advice; what is the best advice you ever got?

EVANS: Well if you will come with me, Ed, I'll show you something in the way of advice I got from a very famous gentleman, none other but Mr. George Bernard Shaw.

Not content with having broken the long run Shaw record for New York I wrote to him asking whether

attentive and applaud vociferously at the end of the performance. But otherwise you know one likes to forget the audience. I think unless people have had personal experience of appearing on a stage they don't realize that the frame of the proscenium arch is as solid to us on the stage as it is transparent to you in the audience.

Of course there are occasions when individual members of the audience make us aware that we're being observed. I remember one good lady during a performance of Hamlet sitting in one of the front rows who obviously thought she was going to have a dull time at the play and she occupied with her knitting. I can't begin to describe to you the demoralizing effect of those clicking knitting needles.

Can you imagine settling down to spellbind an audience with one of the soliloquies from Hamlet when your train of thought is running on these lines: 'To be or not to be; that is the question; knit two, purl two.'

BURROW: Maurice, I'm sure every actor gets a lot of gratuitous advice; what is the best advice you've got?

EVANS: Well if you will come with me, I'll show you something in the way of advice. Just from a very famous gentleman, none other than Mr. George Bernard Shaw.

Not content with having broken the long run record for New York I wrote to him asking whether

possibly I could do Man and Superman and Devil's Disciple on television and on film and I got one of his famous postcards in reply and here it is. In it he says: "Quite out of the question. The film rights of the two plays would cost $160,000 to start with--not your job. The film actor who speculates is lost. Films don't help plays, they kill them. So does television. Stick to the boards, keep off the screen. G.B.S."

MURROW: Maurice, this home of yours, it doesn't look like a fire house anymore but would you be the fire chief for a minute and show us around?

EVANS: I'd be delighted. No, of recent years it was occupied by artists and sculptors and one of the more recent tenants I'm sorry to say apparently took away the greasy pole which I imagine was here--it being a fire house at one time--I think probably it went right down the stairway here. It would have come in very handy you know when one is in a hurry as I am in these days; without the greasy pole I guess we better go down the stairs, but remembering Macbeth on Sunday I better take it easy.

You know it's funny these superstitions that occur in the theater, things like whistling in the dressing room, never opening an umbrella on the stage--all theater superstitions.

Beautiful playbills here [indicating] from various

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You know it's funny these superstitions that occur in the theater, things like we actors in the dressing room, never opening an umbrella on the stage--all theatrical superstitions.

Beautiful playbills here, indicating from various

old plays that were done.

MURROW: What have you hanging there?

EVANS: You see this? Well I was just coming back from the studio, this was the crown I wore in Richard II and we were going to use it in Macbeth but they pointed out it wasn't in the correct period so it's on the hat rack.

MURROW: Now we're in your office, aren't we?

EVANS: That's right.

MURROW: Is this where you count your money?

EVANS: Count my money? The government does all that. No, I would say rather this is where I count my blessings because I don't know whether you can see, Ed, here on the wall, various plays that I have either produced or been in, or both; and here is one blessing that I'm particularly grateful for these days, the play that has been such a tremendous hit at the Martin Beck Theater, Teahouse of the August Moon.

MURROW: Well Maurice, you've been a very successful producer. Is there anything new in the wind?

EVANS: Well there is something cooking, Ed. I told you I think just now, did I, that we have the rights of the Shaw plays to do on television. I'm telling you, you're the first person actually to know that.

MURROW: Congratulations.

EVANS: Yes, they finally cracked down and allowed

old plays that were done.

MURROW: What have you banging there?

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MURROW: Congratulations.

EVANS: Yes, the finally crashed down on me

us to do Man and Superman and the Devil's Disciple, which is really a great coup.

MURROW: Who is that just behind you there?

EVANS: I do wish people wouldn't put their hats on my bust. That's a bust of Richard II, by Richmond Barte.

Of other plans, I have bought a book we hope to do, There's No Time For Sergeants, and it's being dramatized for me now by the boys who did Stalag 17, and we hope to get it on next October.

MURROW: Maurice, I understand you raise dogs in your place. Doesn't the landlord ever complain?

EVANS: The landlord, no, because I happen to be he. The neighbors do occasionally however. Here are some pictures of the dogs, maybe you can see.

MURROW: Yes, we can. Could we have a look at them in person, so to speak?

EVANS: Well, if you don't mind a trip down to the basement where they sleep at night I'd be delighted to take you there. This is rather an unusual breed of dog for America, the West Highland Terrier. I know, Ed, you're a man of great sobriety but nevertheless you may know a whiskey ad that shows a black and white dog.

MURROW: Yes, I've seen that.

EVANS: These little dogs I'm going to show you are the white dogs of that particular advertisement. I'm

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MURROW: Yes, I've seen that.

EVANS: These little dogs I'm going to show you are the white dogs of that particular advertisement.

devoted to them. I've had them for years and have brought some from England, and here in this garage is where they sleep and if I may I'd like to show you just a couple of them.

Here's one of my champions. Come along, Wally. Whipsticks Wee Wallis. He's doing beautifully. Made his championship in the first year. Here is a little dog who is one of the puppies, little Doogle, and I think he's going to be a champion too. I hope so. Good boys.

MURROW: Tell me, do they have the run of the house during the day, Maurice?

EVANS: Yes, sure, they have the run of the house entirely. Actually they prefer to run down here in the garage and there used to be plenty of room for them further back. If you will come with me, Ed, I will show you; but this garage has now become a kind of repository for all my left over theatrical things; costumes, scenery, property, and all manner of junk has accumulated down here.

MURROW: Maurice, we both spent considerable time in both New York and London. There's a substantial difference between the two cities, isn't there?

EVANS: Yes, but I love them both, don't you?

MURROW: I certainly do. Could we see some of your wardrobe trunks?

EVANS: Would you like to see this here? Here, for instance, is a costume I wore in Richard II; and here

rather incongruously, as you see, is a London Bobbies uniform that came from Dial M for Murder.

MURROW: Maurice, can you remember back to the first play you ever saw?

EVANS: Yes, I can indeed because I was taken to it by Thomas Hardy, who was a native of Dorset, the county in which I was born in the town of Dorchester; and my father was the man who adapted his play, The Trumpet Major, and I was taken by Hardy to see this play; a great thrill it was for me. I was only a tot so high, and didn't understand it all but looking back on that it was a great privilege to have been taken to the play and an even greater privilege for father to have been allowed to adapt it.

MURROW: How did you happen to get interested in acting in the first place, Maurice?

EVANS: Well actually I was a clerk in a music store and I was a very bad accountant I'm afraid. It would come around to the time of year when I was supposed to have balanced my books and I couldn't do it. I was an amateur actor at night and somebody came to see me and said would I like to go on the stage, and thinking of this ledger that wouldn't balance I accepted the offer with alacrity and got on the stage really by accident.

MURROW: Tell me, do you think an actor can do too much on television?

EVANS: Well I think possibly one can become a little too familiar. I'm always a little sorry for the comedians because they run out of jokes. Fortunately I'm no comedian and I have a very good author at my beck and call in Mr. William Shakespeare.

MURROW: It must be a lot of fun to do a soliloquy on television where you don't have to shout it; is it?

EVANS: It's just wonderful, Ed. I can't tell you what a difference this medium is because you really are right in the laps of the audience. The difficulty our directors have, George Schaeffer and Hudson Faucet, who are directing Macbeth for us, is to come and say, "Keep it down, keep it down, we don't need any projection."

MURROW: Well good luck with Macbeth, Maurice; thank you very much indeed for letting us come and visit you tonight.

EVANS: Thank you for letting me.

MURROW: Good night.

EVANS: Good night.

MURROW: We'll be back in a moment.

[Commercial]

MURROW: There are some of the people who made tonight's PERSON TO PERSON possible. [Indicating] Next week at this time we'll be visiting with Bing Crosby and Mary Margaret McBride. And now from PERSON TO PERSON, good night and good luck.

CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

December 3, 1954 10:30 P.M.

Guests: Bing Crosby, and

Mary Margaret McBride

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live, no film. Tonight we'll be visiting in the homes of a couple of people we think you might enjoy meeting, Bing Crosby out in California and Mary Margaret McBride here in New York. We'll be ready in exactly 20 seconds.

[Commercial]

MURROW: If you have never heard of Bing Crosby you've probably had your head in a barrel for the last 45 years. For one thing the next voice you hear has probably been heard by more people than the voice of any other person in history.

Bing lives in this 22-room house in the Holmby Hills section of Beverly Hills, just up the hill apiece from Lauren Bacall and Humphrey Bogart whom we visited a few months ago. Bing doesn't always live here. Sometimes he's at his home up the California coast at Pebble Beach, sometimes up at his Nevada ranch, sometimes he's on a golf course, but when he's working this is home. 'Evening Bing.

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[Commercial]

MURROW: If you have never heard of Bing Crosby you've probably had your head in a barrel for the last 40 years. For one thing the next voice you hear has probably been heard by more people than the voice of any other person in history.

Bing lives in this 22-room home in the Toluca Hills section of Beverly Hills, just up the hill and across from Lauren Bacall and Humphrey Bogart who we visited some months ago. Bing doesn't always live here. Sometimes he's at his home up one California canyon or at his Nevada ranch. Sometimes he's on a golf course. He plays golf a lot, but when he's working this is home.

CROSBY: Hello Ed, how are you?

MURROW: Fine. What are you doing?

CROSBY: Just killing a little time waiting for you to cut in here and get to work.

MURROW: Well we've had a little bad luck on PERSON TO PERSON with this business of billiard shots, pool shots; Arthur Godfrey tried one and Groucho Marx tried one, and they both missed. Why don't you call your shot and we'll watch you closely.

CROSBY: Well I'm not a pool hustler or anything, Ed; I spent most of my youth in the reading rooms, in the library. I left myself a little clip over there; that's what they call a hanger, the eight ball. Nothing to it. It's a hanger; it's a cripple. [He makes a pool shot.]

MURROW: Tell me, have you won any awards for your pool playing?

CROSBY: No, no, Ed; I was a studious type.

MURROW: Bing, what have you got to show for a half century almost of endeavor and hard work?

CROSBY: Well Ed, I got some gold--not money, but some gold records here. This little plaque was given me by the Decca people on my birthday last year; there's 19 records there that sold over a million. I keep it up here because the boys are notorious detractors of mine. They like the newer singers--Johnny Rays, Frankie Laines, and Tony Bennetts,

and the boys like that, so I keep it up there to constantly remind them--this is their room--that the old man did a few platters in his time too.

You see White Christmas; I think that was 9000; and Silent Night.

MURROW: Do you still remember all the titles and tunes?

CROSBY: I remember the titles, Ed, but I couldn't tell youaall the lyrics. Then I've got all these other ones here, all records that sold a million--Now Is The Hour; Tura Lura Lura; and Sunday, Monday, and Always; and McNamara's Band, you probably remember that.

MURROW: I do indeed.

CROSBY: And Sweet Leilani, and I Can't Begin To Tell You How Wonderful You Are. Oh there's a lot of them, Ed, that sold pretty good, and the Decca people as I say gave me that for my birthday; I think it's very nice of them to remember me in that fashion.

MURROW: It certainly was. I remember listening to those records in some curious places during the war.

CROSBY: Overseas?

MURROW: Yes.

CROSBY: Yes. Did you ever hear Dol Rebey over there? "If I ever go across the sea to Ireland maybe some day I'm bound to go." That was a good one.

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MURROW: I do indeed.

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MURROW: It certainly was. I remember listening to those records in some curious places [illegible]

CROSBY: Overseas?

MURROW: Yes.

CROSBY: Yes. Did you ever hear Bill Murphy over there? "If I ever go across the sea to Ireland, any day or day I'm bound to go." That was a real one.

MURROW: Yes.

CROSBY: Of course these are the more ancient vintage, Ed, you can't blame the kids for not recalling these, I guess, but us old gaffers like to live in the past, heh?

MURROW: Yes, we do. Well, Bing, you did the show, I'll do the commercial. No one has ever sold as many records as Bing Crosby--about 125 million--and no singer in history has ever made 19 discs that sold over a million copies each. End of commercial.

CROSBY: Thank you, Ed. You've been sweet.

MURROW: Bing, tell me this, who's your toughest critic?

CROSBY: Well there's four of them, Ed; I got a picture of them over here if you want to case it. These fellows look rather benign here but they can be serious and very severe critics. [Indicating photo.] To hear them tell it they never hear a record of mine anymore, but I know it's just a form of needling; they like to kind of sink the old needle into pappy.

I guess they listen occasionally. They tell me they like the younger type stuff, the Chabooms and all that stuff. I don't know just which ones are their favorites.

MURROW: Don't they ever give the old man any aid and comfort and praise his voice?

CROSBY: Well they don't behave actually, Ed, any

worse than any other four normal healthy boys would behave. In fact I got one of them planted here; I got him stashed away. This is Lindsey. This is the youngest boy; I just happened to catch him hard at work at the books.

MURROW: Good evening Linny.

LINDSEY: How are you, Mr. Murrow?

MURROW: How are you?

LINDSEY: Pretty good, sir, thank you.

MURROW: Tell me, let's level with each other now, does your dad cause you any problems?

LINDSEY: Considering the trouble we give him I think we get along rather good.

CROSBY: You think it's about a draw.

LINDSEY: We have our little beefs, though, don't we?

CROSBY: Do you think I give you as much trouble as you give me?

LINDSEY: I think a little more.

CROSBY: You got your sleeves rolled up tonight; are you going to flex a little bit?

LINDSEY: Oh I have a little biceps.

MURROW: Seriously Bing, is it tough bringing up the boys all by yourself?

CROSBY: Well, yes. They have numerous problems. Sometimes I get so I hate to hear the phone ring; you don't

worse than any other four normal healthy boys would behave. In fact I got one of them planted here; I got him stashed away. This is Lindsey. This is the youngest boy; I just happened to catch him hard at work at the books.

MURROW: Good evening Lindsey.

LINDSEY: How are you, Mr. Murrow?

MURROW: How are you?

LINDSEY: Pretty good, sir, thank you.

MURROW: Tell me, let's level with each other now. Does your dad cause you any problems?

LINDSEY: Considering the trouble we give him I think we get along rather good.

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LINDSEY: I think a little more.

CROSBY: You got your sleeves rolled up, don't are you going to flex a little bit?

LINDSEY: Oh I have a little biceps.

MURROW: Seriously Mike, let's talk seriously. Do the boys all by yourself?

CROSBY: Well, yes. They have someone part time. Sometimes I get so I hate to hear the phone ringing you don't

know what is going to be the latest explosion or from what point. I got one at Washington State where you went to school. Do you remember Brick Graham up there?

MURROW: Oh sure.

CROSBY: He's my listening post up there; he tells me what's happening to that chap. Then I got another at Stanford, and one at Loyola, and then I got small fry here, he's at Loyola High. But they don't give me too much trouble; I have to knock them back in the corner once in awhile, and then they come out and knock me in the other corner.

MURROW: Well Linny, I suppose all your pals root for the Pittsburg Pirates just because your dad has a financial interest in them; is that right?

LINDSEY: Well we kind of hope, but there's one guy, Danny Topping whose father has, you know, a small interest in the Yankees and he gives us quite a time.

CROSBY: Well he's had a good team for quite a few years but we will get there yet, won't we? If we ever do we will give him the needle right back.

MURROW: Bing, where is the relaxing department in your home?

CROSBY: Most of it is downstairs, Ed. Do you want to come along? [He goes downstairs.]

MURROW: Bing, I don't see any trophies around in the hall there; where do you keep them?

CROSBY: Oh it would be a little unhandy to keep them here, Ed; I got most of them up at Pebble Beach; that's a country place you know and it's a little more suitable for trophies. I don't have too many, but those I have are up there.

Here's a thing though I think might interest you, Ed, and possibly be of some interest to the TV audience. This cabinet contains a lot of Copenhagen china. Dixie collected this all her life. It was something we always gave her for her birthday or for anniversaries, and on Christmas and from her friends and family she always got this type of china. There's the barnyard scenes like the milkmaid with the cow, the rooster, and the little Dutch girl with the goose, and the goose solo. It's all beautiful stuff and it has great sentimental value to us as you can readily appreciate.

MURROW: Bing, you must have a picture of Mrs. Crosby around the house somewhere.

CROSBY: I've got a lot of them but I have one downstairs I'm really proud of. In fact we're on our way down there if you want to continue, we will just continue the trek.

MURROW: All right, fine.

CROSBY: This is quite a tour, isn't it?

MURROW: It is.

CROSBY: Parts of this house I haven't seen myself. Here is the picture, Ed, right in here. This picture, Ed,

was taken on my birthday two years ago and it was taken by me with a Rollaflex. I got the group posed in there--Dixie, the boys and the two dogs, Topsy and Cindy, and I set the Rollaflex on a time exposure and then ducked back in and it snapped; so it's really a self-portrait and I feel very proud of it. In fact it's the only good picture I ever took, and I treasure it as you can well imagine.

MURROW: Bing, from way off here in New York that looks like a most comfortable room, rather more impressive than the last one I saw you in.

CROSBY: The last one you saw me in? I don't know where that could be, Ed; I don't remember seeing you in any room.

MURROW: Well this was a very small, dingy, dreary single room in a boarding house.

CROSBY: Where was that?

MURROW: It was in a movie, a movie called The Country Girl.

CROSBY: Oh, you saw that, heh?

MURROW: Yes.

CROSBY: Now listen, if you are going to be a critic and tear the picture apart or anything I want to see your credentials. How do you qualify as a critic? I know you're a big man internationally and as a commentator, and so forth but if you're a critic what are your credentials?

MURROW: Well I tell you I see three or four pictures a year, in a good year, and I once won $25 from Sam Goldwyn on a bet, as to whether a movie would be a success or not.

CROSBY: How did you do this?

MURROW: I just made him a bet and he paid off; I've got the check framed.

CROSBY: Were you right or wrong? You must have been right if you got the check.

MURROW: Yes, I was right.

CROSBY: And what happened? Tell me the story.

MURROW: Well we made a bet on a picture and Sam said it would be a success and I said it wouldn't, because I didn't know anything about pictures, and it wasn't a success so he paid off.

CROSBY: You mean you fooled Sam Goldwyn that astute showman, the king of picture-making out here, the fellow who never makes a mistake and always makes such great pictures? I don't see how you did it.

MURROW: Maybe he was just generous; it was only $25 and he thought I needed the money I guess.

CROSBY: What did you think of Country Girl?

MURROW: In the lexicon of Hollywood, Bing, I thought it was colossal, tremendous, fantastic, unbelievable, incredible, and in short a pretty good picture.

CROSBY: Those kind of adjectives we know all about out here, Ed, but I'm glad you boiled it right down to the final simple, succinct statement.

MURROW: I'd like to tell you very briefly what I did think of it.

CROSBY: What?

MURROW: This was a Crosby that I have never seen before; I don't think anyone else has ever seen. You sang two or three songs; I don't remember any of the songs because you weren't a singer or an entertainer. You were an actor playing with great delicacy, restraint and understanding, a very difficult part; and my friends who are really experts in the business tell me that it may win the Academy Award, and I wouldn't be surprised if they're right.

CROSBY: Oh you're very kind, Ed. That's a lot to expect. Of course when I took over the picture and agreed to do it I did it with considerable qualms and misgivings because the character I was supposed to play in the picture was an alcoholic; and my mother of course was horrified at the prospect that I was to play such a part, but when I told her actually there was a great deal more to the story than that and Paramount wanted me to do it because it represented the regeneration of a man and how he found his security again and integrity--and George Seaton the director, and Bill Perlberg convinced me of that fact and it actually gave me

a chance to do something that represented a challenge; I was eager to do it and I told my mother all about this and she said, "Well, we'll see."

MURROW: Did you enjoy doing the picture?

CROSBY: I certainly did, working with Grace Kelly and Bill Holden, two of the finest performers I've ever worked with; and of course two wonderful people; and under George Seaton's direction it was a rich experience, one I'll always treasure and never forget.

MURROW: And you didn't feel the change as to playing--well, as I said, I'm not a movie critic--but as sensitive and emotional part as that? The singing really has very little to do with that picture, has it?

CROSBY: Purely incidentally, simply as it advances the story, Ed, as you know if you saw this picture.

MURROW: Bing, I've heard you refer to yourself as the laziest man in the world. When do you work hard?

CROSBY: Oh I never work hard, Ed, I'm always taking it easy. If work got too hard for me I think I'd quit, but when you're doing what you like to do really it isn't work, it's fun; and the kind of work I do certainly is fun, working with the people I've been privileged to work with and under and through and around. I want to show you some of my other things in here, Ed.

MURROW: I was wondering if you smoke that same

pipe all the time or if you're a collector?

CROSBY: I have a great collection of pipes, Ed. Here are some of them right here, in this little alcove. There's a meerschaum and all sorts of odd-shaped models. I've pipes carved out of wood to represent a boar's head and some tiny little numbers here. If you ever cooked that full of good 'baccy you would get a little show, wouldn't you?

MURROW: You would. Anything else?

CROSBY: Well, I have some paintings in the house, Ed. I won't bore you with showing you all of them because there's nothing I guess less interesting to another fellow than another fellow's paintings unless it's that other fellow's golf game. Here is one I like by a western artist called Hansen--a water color; I like it because it's typical of a scene in Nevada near the ranch, and rimrocks typical of the country around there. It represents a fellow running some wild horses and that's a scene you see a lot of up in Nevada where I have the ranch. I think it's a beautiful thing; it's a water color and one I'm very fond of.

MURROW: It looks almost like a Remington from this distance.

CROSBY: Doesn't it, or a Russell. He caught that horse in action very well I think.

MURROW: Bing, you've travelled through the years with a putter, projector, rifle, rod, and recorder. Which

one gives you the most satisfaction?

CROSBY: Oh, Ed, I think fishing really. Golf, some days you're good, some days bad; and hunting after you've killed an animal of a certain type I really never want to kill any more. Fishing of course you're in a different background all the time and conditions vary and fish vary and temperament varies, and their desire to bite or feed varies with the feeding conditions on the stream, or lake, or ocean, or wherever you happen to be. It's always a challenge and problem, and you've got to keep thinking. It keeps you busy and it's a complete relief. It's very difficult to take any problems fishing with you and retain them. They disappear as soon as you get that line in the water, as you know.

MURROW: Where do you find the best fishing spots out your way?

CROSBY: Ed, I wouldn't want to tell you that because there would be a lot of traffic headed for the spots. We fishermen have got to keep those shady and to ourselves. But there's very good fishing in the Sierra Nevadas as you know up near Bishop and up in northern California near Mt. Lassen. I do a lot of fishing there, and up in Idaho. Of course Oregon is very good, although I haven't fished there in a long, long time. I had some wonderful salmon fishing up around your part of the country this summer, up around Neabey, if you know where that is. You're from Billingham,

aren't you, Ed?

MURROW: Yes. Bing, who do you count among the good friends that you have acquired in working and relaxing in this world?

CROSBY: I have a lot of people I'm fond of; I don't know if they're fond of me or not but I certainly consider them friends, call them friends--Gary Cooper, Bob Hope, Fred McMurray, Phil Harris, Dean Martin. Of course the first group are more my own age; Dean is a callow youth, but he's a good buddy of mine. Any number of friends in show business here. Mr. Paley is a very dear friend of mine. I think a lot of him for all he did for me; he really got me started. And I have friends in Spokane where I go every year and Seattle, and back east, and I really think I'm very fortunate in having a wide circle of good friends.

MURROW: Bing, thanks very much for letting us visit you tonight.

CROSBY: Wait a minute, you're not going to get away; I have something I want to show you here, don't take off. This is really my pride and joy. Everyone has something in their home they really want to go into rhapsodies about. This is a canvas by Sir Alfred Munning, who was head of the British Royal Academy for years. He's considered the finest painter of English country life in the country scene. It represents a hunting scene as you can see, and recalls a very

interesting story to me. Barney Dean, the late Barney Dean, the beloved gag-writer who worked for us for so many years--we were having a party here and it was getting late-ish, four-ish or so, and just a few stragglers out in the hall, two or three people, you know how they dawdle at the end, they hate to say good-night, and Barney was looking up at the picture, sort of ruminatively, and I said, "Barney, what's on your mind?" Barney was from New York, Brooklyn, never left the pavements, been off the bricks in his life, and he looked at the picture and he said, "How come we never do this no more?"

Ed I know that you're in a hurry, you've got a time factor back there you're fighting all the time, you fellows on television so I want to say good night to you, take you out here and show you the back.

MURROW: Good night, Bing.

CROSBY: Good night, Ed.

MURROW: Thanks very much indeed and good luck.

CROSBY: Thank you a million, Ed.

MURROW: In just a moment we will be taking you on a visit to Mary Margaret McBride.

[Commercial.]

MURROW: From the time Mary Margaret McBride's parents suggested that she be a school teacher she decided that she wanted to be a writer. She left home in Paris,

Missouri, went to journalism school and learned to write, and for fifteen years she was a by-line feature in the country's top newspapers and magazines. She also took a fling at radio. Twenty years and 15,000 broadcasts later Mary Margaret went into semi-retirement; since last spring she does nothing except turn out a regular radio show and a column for Associated Press.

Mary Margaret lives in a duplex apartment high above Central Park here in New York City, but good as the view is it hardly compares with the scenery she loves so much up in the Catskills at the farm. But wherever she is Mary Margaret McBride manages to fulfill two real desires, books and food. Mary Margaret, which takes first place, the books or the food.

MMB: Oh, I suppose I really ate before I began to read, though I began to read very young. I think books are wonderful, but food--I'm always thinking I will go on a diet, you know, though in fact I'm on a kind of perpetual diet. Do you think that's a good idea?

MURROW: I don't know. I've always been told it's impossible for a good cook to go on a diet.

MMB: Yes, it's hard. It's not impossible, it's more improbable I'd say.

MURROW: Mary Margaret, they tell me you're supposed to have retired recently but you haven't exactly been turned

out to pasture. Tell me this, do you find doing a newspaper column easier than doing radio and television?

MMB: No. I think it's really much harder. I think the easiest thing in the world to do is radio. You're sitting there so quietly, nobody can see you and that's an advantage. I think television is the hardest of all.

MURROW: I agree with you. I know a lot of people who wrote columns and they tell me it's tough to get an idea for the next column; does this ever bother you?

MMB: Oh it does bother me at times. At least it did until I just decided that everything was a column. You know you walk down the street--once I walked down the street and overheard somebody saying, "Well you know he could be had up for murder for that," and I don't know yet what they were talking about, but I had an impulse to follow them. I did a column about it.

MURROW: Mary Margaret, I see all those books behind you. Do you read them or are they just there to look pretty?

MMB: Do I read them? Do you know that I read three books a night for 20 years just about? But I do think they're pretty, don't you?

MURROW: I certainly do.

MMB: If you think this is a lot of books come on downstairs with me and I'll show you a lot more of them.

MURROW: Tell me this as you're going down, do you still hear from your radio fans occasionally?

MMB: Oh you bet I do; not as many letters maybe as I used to get from them but they still write. I used to carry my mail around in big grocery sacks and answer it wherever I was having a fitting or whatever I was doing. And they used to send me the most lovely presents. They still do but maybe not as many.

But I have a collection of hundreds of dolls that they sent me. I don't know but what I am fond almost of my samplers than anything because people did them you know while they were listening to me.

This is one I think you will like. This is my life as one of my listeners saw my life. Here's a map of Missouri, and there's a hawthorne, the Missouri flower. There's the blue bird of happiness; there's the Hindenburg I crossed on, just before she burned up. There's an airplane--but here's one that you'll love, can you see this? "Two old friends and a cup of tea; one of them you and one of them me."

One of my listeners moved from New Jersey to Philadelphia and I was her only friend. She didn't know a single soul so she made this; isn't that kind of sweet?

MURROW: It is. Mary Margaret, I suppose in your thousands of interviews you had a favorite kind of person, or did you?

MMB: Yes. I think explorers were my favorite kind of person, although also I liked almost anybody who wrote a book about something he had done. You know that would interest other people.

MURROW: Why?

MMB: Well because then I could read the books and get a lot of facts and keep myself in it, and then I would have them on the air and talk to them about it and people would be interested.

MURROW: Do you miss these daily visits with celebrities or have you learned to live alone?

MMB: Oh yes, I get awfully homesick sometimes but luckily I'm still associated with Stella Karn who was my manager for 20 years, and Hilda Diecker my secretary for 27, mind you, and Janice Devine my leg woman, and Myra Washington still keeps house for me so that keeps me company, and besides I work a little you know now and then.

MURROW: That's what I hear.

MMB: I've got some good souvenirs of all these people here in this screen; did you notice my screen? People when they were on the air would write loving little messages to me. When I get blue I come down and I read these over. Of course I know they didn't mean them too much but it comforts me. Can you see Tallulah here?

MURROW: I can indeed.

MMB: She signs the biggest of anybody.

MURROW: What does she say, "I love you, Tallulah," is that right?

MMB: That's what she said. And then after that all the men wanted to sign near Tallulah, and one woman--can you see this, this is Bette Davis. You know they were rumored to have a kind of feud so she wanted to sign there to show they didn't really have one.

MURROW: Didn't I see some dolls on the table, Mary Margaret?

MMB: Oh yes, these are my dolls, and I love them dearly. This is really a very interesting doll; it's a French doll, and did you know Ed that they used to send dolls over with the newest bonnetts and dresses instead of live models or the clothes?

MURROW: No, I didn't know that.

MMB: This is one--a listener gave it to me. She had it in her family a long time. This is me.

MURROW: I recognize that.

MMB: Well, it's nice. This is Uncle Sam. Do you know there was supposed to be a real Uncle Sam out in Miriam, Indiana? He sold meat in the war of 1812 for the government to the soldiers and he stamped "US" on it because everybody called him Uncle Sam, and the boys got to thinking of everything they had to eat as Uncle Sam, and the cartoonists

took it up and Uncle Sam was born; and Uncle Samuel Wilson is buried out there in Miriam, Indiana.

MURROW: Mary Margaret it's been my experience that women have a very considerable faculty for never being on time. Did this ever trouble you?

MMB: Well I'm usually on time myself, unless circumstances force me not to be. You may have heard of the time that I was having Mrs. Franklin Delano Roosevelt on and I went to collect her down at Washington Square, and we got held up in traffic and I was sitting you know Ed, how you sit on the edge of your seat, just worried to death, late, late.

MURROW: I certainly do.

MMB: Well, she said suddenly, seeing my nervousness, "If you like we could get out and run," so we did. Hand in hand we ran along 50th Street to the station. We were late but everybody forgave us when we told them what a struggle we had to get there; and then there was the time, did you ever hear about the time a zipper caught me?

MURROW: No, that I haven't heard.

MMB: In a very vital part, and I was due in 20 minutes at a broadcast when the thing happened over at the Waldorf, and we had to send for the handyman with all his tools and a doctor in the building came with all his tools, and they filed and they cut and they wrenched; you have never

known such a thing, but they got me out finally and I sped bleeding to the broadcast, and I thought what should I say to them? I decided I'd tell them the truth--I always have. So I got to the microphone, I said, "I'm sorry I'm late but I got caught in my zipper;" and I'm not very popular with zipper manufacturers.

MURROW: That was a fine lead, Mary Margaret?

MMB: Fine lead?

MURROW: Fine lead for a story.

MMB: Oh of course; I've written about it in a column. I've told everything. Once I got caught out in a Hollywood hotel in my nightgown and I've written that up too. I believe in making use of all material, don't you?

MURROW: I do indeed. Mary Margaret, thank you for letting us come and visit you, it's been altogether delightful.

MMB: I enjoyed it too, Ed.

MURROW: Thank you very much. Good night, Mary Margaret.

MMB: Good night.

MURROW: We'll be back in a moment.

[Commercial]

MURROW: There are some of the people who made tonight's program possible.

Next week we'll be going to visit PERSON TO PERSON

with Vaughn Monroe and Lowell Thomas.

And now from PERSON TO PERSON, Good night and good luck.

CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

December 10, 1954 10:30 P.M.

Guests: Lowell Thomas and
Vaughn Monroe

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live, no film. Tonight we'll be visiting two interesting homes. First, we will go up to West Newton, Massachusetts where the Vaughn Monroe's are waiting for us, and then to Pawling, New York for a visit with the Lowell Thomases. We will be ready to go in exactly 20 seconds.

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MURROW: About 30 years ago Vaughn Monroe was a boy soprano voice in the choir of the Jeanette, Pennsylvania Methodist Church. He had yet to record THEY WERE DOING THE MAMBO or to establish himself and his band with a theme song known to millions RACING WITH THE MOON. Now the band is no more. Vaughn has branched out into other fields. Besides singing he is working in the movies, in television and has his own restaurant outside of Boston. Vaughn and his wife Marian went to the same high school. They met. They fell in love, and they married. With their two daughters they now live in this red, brick Colonial house in West Newton, Massachusetts.

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Behind the house is a nice big hill and since all the Monroes like skating it makes things great. How's the snow situation, Vaughn?

MONROE: Well, pretty good until yesterday when we had a lot of rain and now it's all gone.

MURROW: Well, isn't West Newton a little bit off the main line for you ?

MONROE: Well, I should say quite a bit but its the place I hang my hat and call home. I love it. And it's a wonderful place to raise our children.

MURROW: How old are they by the way?

MONROE: Well, Candy is 13 and Christie is 10. And I think it's about time you came in to meet them.

MURROW: Okay, good.

MONROE: Ed, I believe you know Marian?

MURROW: Yes, Marian, how are you?

MRS. MONROE: Fine, Ed, and how are you?

MURROW: Fine, thank you.

MRS. MONROE: Well, I think we have two girls here you haven't met. This is Christina.

MURROW: Hello, Christina.

CHRISTINA: Hello, Mr. Murrow.

MRS. MONROE: And Candy.

CANDY: Hello, Mr. Murrow.

MURROW: I'm sorry you girls don't have any snow just

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MURROW: Okay, good.

MONROE: Ed, I believe you know Marian?

MURROW: Yes, Marian, how are you?

MRS. MONROE: Fine, Ed, and how are you?

MURROW: Fine, thank you.

MRS. MONROE: Well, I think we have two girls here you haven't met. This is Christina.

MURROW: Hello, Christina.

CHRISTINA: Hello, Mr. Murrow.

MRS. MONROE: And Candy.

CANDY: Hello, Mr. Murrow.

MURROW: I'm sorry you girls don't have any sons. It's

now. I was hoping we might have a little-- what have you got there?

CANDY: This is Mambo.

MURROW: And what's the other one?

CHRISTINA: Angel.

MURROW: Do they ever quarrel or fight the dogs?

CHRISTINA: Yes.

MURROW: Not very much, though.

CANDY: No.

MURROW: Well, I'm sorry you don't have any snow . I was hoping we could get a little demonstration on the skis.

CANDY: We can give you a demonstration down in the basement.

MURROW; Can you? Good.

MRS. MONROE: Well, why don't you girls run along and Daddy--

MONROE: I'll come down a little later.

MRS. MONROE: Daddy will come down later.

MONROE: You get all set with the demonstration, will you?

MURROW: Marian, tell me, do you do very much traveling with Vaughn when he is on the road?

MRS. MONROE: Well, I do quite a bit of it, Ed. I think I've seen the country through every kind of conveyance that there is and I'm a pretty lucky gal. Vaughn likes to have me

now. I was hoping we might have a little-- what have you got there?

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MURROW: Marian, tell me, do you do very much bowling with Vaughn when he is on the road?

MRS. MONROE: Well, I do quite a bit of it. I think I've seen the country through every kind of conveyance there is and I'm a pretty lucky gal. Vaughn likes to have me

with him 24 hours a day, so he says. And I can be ready to go in about what?

MONROE: Oh, 20 minutes. If I give her 20 minutes she is all ready and packed.

MRS. MONROE: 20 minutes, so I go for planes, trains and airplanes.

MONROE: Yes, speaking of trains, I remember one time I was leaving for Chicago and I was in New York and Marian was home here in Boston and I caled her and said, "Marian why don't you grab a fast train to Chicago and meet me tomorrow and we'll spend a few days together," and the next morning when I went to the diner, just as we were getting into Chicago in time for lunch-- or breakfast-- I looked up and Marian walked in the diner. She was-- her train had been hitched on to ours in Albany and she was on the same train all night.

MRS. MONROE: And he didn't tell you that I suffered in an upper berth while he had a drawing room all to himself.

MURROW: Lucky boy. Well, Marian, Vaughn tells me you do a real good job of managing that restaurant and that you keep a sharp eye on the cash register.

MRS. MONROE: Well--

MURROW: I suppose that this proves that a woman can run a home and a business at the same time.

MRS. MONROE: Well, I'm trying to, Ed, but I have a good background. You see when Vaughn and I were first married

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I became the band manager - orchestra manager I should say - for several years. So when we took over the act of managing the restaurant about a year and a half ago I watched everything from the cash register to the food to the entertainment, and I'm a pretty busy gal.

MONROE: She sure is, Ed.

MURROW: I wonder if the girls are ready down stairs.

CHRISTINA: Daddy.

MRS. MONROE: Well, Vaughn, why don't you run along. skiing is out of my scope tonight. Run along and see.

MONROE: What? All right we will go down stairs and have a slight demonstration if the girls are set up in skis.

MURROW: Vaughn, do you ever think about what you might do when your entertaining days are over?

MONROE: Well, I have given quite serious thought to it, Ed, as you know our days as an entertainer don't go on forever and I thought possibly by watching the boys who know how to do television that I might be able to become a director or something but we'll just have to see about that. I'm having a lot of fun right now as it is in my own particular profession and as time goes on we will let that take its course.

MURROW: Yes.

MONROE: Are you girls all ready?

CANDY: Yes.

CHRISTINA: Yes.

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MURROW: Yes.

MONROE: Are you girls all ready?

CANDY: Yes.

CHRISTINA: Yes.

MONROE: You are?

MURROW: Christie?

CHRISTINA: Yes.

MURROW: Who's the best skier in the family?

CHRISTINA: Daddy.

MONROE: Oh!

MURROW: Is he? Candy, tell me this now honestly, does your Daddy ever give you lessons?

CANDY: Yes.

MURROW: All right now, let's see what you've learned. Can you do a snow plow?

Now, how about a spin Christie?

And now what-- can you try a roue?

MONROE: A roue. Try it.

MURROW: Bravo. Thank you very much. Now, why don't we get your Daddy to show us how good he is.

MONROE: Well, I-- Can we let that go for tonight, Ed. I think I'd rather take you into the work shop here for a few moments where I think I do a little better work than in my skiing. So If you'll come on in here with me I'll show you a few of the tools that I fool around with here. Here is my grinding wheel. You know what that is.

MURROW: Lathe.

MONROE: The lathe. That's the-- oh, I've forgotten now. Anyway this is the table saw and the band saw which is a

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And now what-- can you try a rose?

MONROE: A rose. Try it.

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MURROW: Lathe.

MONROE: The lathe. That's the-- oh, I've forgotten now. Anyway this is the table saw and the band saw which is a

very handy gadget. This is my molder and shaper. Over here the drill press and I hoped to have a cabinet half finished for you, Ed. I was going to put my tape recorder in it but this is as far as I got this week. Anyway that's part of the woodworking and here is one of the motors that went out during the recent hurricaneat the Meadows so we took it, brought it home and took it apart and we are putting in-- rewinding the coils and the reels and when we get it done we hope it will work.

MURROW: Tell me, Vaughn, do you ever make anything for the house, that is, anything that you use?

MONROE: Well, if you care to follow me back upstairs to the den I'll just give you a little sample of what it is. Okay?

MURROW: Good. I remember you telling me once at lunch that if everything had gone according to plan you might have been a star at the Met. Is that right?

MONROE: Well, when I was in college I had great hopes that-- as a matter of fact I majored in voice at Carnegie Tech. and I had hoped to be a concert singer but when the depression came along I found out that I had to dig my crusty old trumpet and go out to work so I traveled for quite a few years with various territory bands..... the band of a thousand melodies and during the course of that time covered a great deal of the country.

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MURROW: It looks like you have some handy weapons there too.

MONROE: Well, this is just a few of my hunting guns and this gun rack I told you about down stairs was my first attempt at building something in the house. I wanted to get the guns off the floor so the children wouldn't get into them so I devised this rack where the guns slide in and out as you want them, and over here we have a well worn, battle scarred desk that I put in for the girls more or less and if you could see it closely you could see it has been sanded and scraped from the various times they have taped and pasted their dollies together and things like that and used screw drivers on it you know and this is one of the little knickknack cabinets with all our various things that the girls collect, the little automobiles and china horses and things like that. Then if can get the camera down to here, this is my pride and joy. This is a sort of a pint size cobbler's bench.

MURROW: Yes.

MONROE: When we moved in we found that the regular size was a little too large so I decided to try to build one to fit the room. Well, there it is. As you see it is a little bit shaky now because the girls use it-- they use this to jump from here down to the floor so it is getting a little shaky.

This brace of 44 Colt pistols I picked up somewhere out west and the patent date says, "1850 - Colt."

MURROW: It looks like you have some handy weapons there too.

MONROE: Well, this is just a few of my hunting guns and this gun rack I told you about down stairs was my first attempt at building something in the house. I wanted to get the guns off the floor so the children wouldn't get into them so I devised this rack where the guns slide in and out as you want them. and over here we have a well worn, battle scarred desk that I put in for the girls more or less and if you could see it closely you could see it has been sanded and scraped from the various times they have taped and pasted their dollies together and things like that and used screw drivers on it you know and this is one of the little kitchenettes cabinets with all our various things that the girls collect, the little automobiles and china horses and things like that. Then if can get the camera down to here, this is my pride and joy. This is a sort of a quiet side cobbler's bench.

MURREW: Yes.

MONROE: When we moved in we found that the regular size was a little too large so I decided to try to build one to fit the room. Well, there it is. As you see it is a little bit shaky now because the girls use it-- they use this as from here down to the floor so it is getting a little shaky.

This brace of 44 Colt pistols I picked up somewhere out west and the patent date says, "1850 - Colt."

MURROW: That was the old peace-maker - isn't it?

MONROE: That was the old peace-maker and it was the thing that sort of tamed the West, you know. I have a pair of those and then 3 years ago-- if I can get this down here-- the boys in the band knowing my love for ancient firearms gave me this old English fouling (?) piece commonly known as the Blunderbuss with the coin silver trim here and it's in perfect working order. I imagine you could shoot about 2 feet accurately with it but it's a great collector's item.

MURROW: VAughn, I seem to see enough horns up on the mantel there to start a small orchestra.

MONROE: Well, these two horns were two that I actually used when I was playing in the bands and when I quit playing actively I decided they were much better being put to use instead of lying around in the case so I devised this little method. I put the horn-- put a little peg in here, put the horn back on and then I cut off the shank from the mouth piece and put my electrical connection through there so I haven't actually damaged the horn a bit. You could play it there now accurately.

This is a B- graph my wife bought me for my birth day because I do quite a bit of flying and this sort of gives me a little inkling of what the general weather is going to be.

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This is a B- Frank my wife bought me for my 40th day because I do quite a bit of flying and this sort of gives me a little inkling of what the general weather is going to be.

MURROW: Well, Vaughn, a moment ago you were telling

me that you wanted to be an opera star. How did the trumpet get into the act in the first place?

MONROE: When I was 11 years old we lived in a little town of Kent, Ohio and the boy down the street-- his father got him this little cornet for Christmas and after playing it a few weeks he decided he didn't want it so I borrowed it and he took the drum. Now it must be 50 years old and I cherish it. A boy brought it into me in Columbus, Ohio 4 years ago and said, "I imagine you'd like to have your old horn back" so I gave him the $5.00 he paid to me for it and bought it back from him and I'll give you a demonstration.

[plays]

Can you imagine what my mother and Dad went through when I was at home practicing?

MURROW: I can indeed.

MONROE: But I must say that they were wonderful sports and when they found out that I was really going to be interested in it they got me a teacher and from that time on I went on to play in the high school band and the orchestra and then on professionally in-- well, I played trumpet for many years around the country before I had my own band.

MURROW: Do you miss the band very much now, Vaughn?

MONROE: Well, if I said I didn't I wouldn't be telling the truth because I really get nostalgic about the folks I had in the band. We had such a wonderful group, a

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wonderful group of boys and the Moon Maids and I frankly miss them a great deal although in my travels and when I'm in New York we usually get together, two or three of us, and have a gabfest and maybe lunch or something like that. As a matter of fact a lot of them record with me when I do my recording sessions.

MURROW: Vaughn, one thing I've been wanting to ask you all evening. Has Marian ever made an offer to book you into that restaurant that you both own?

MONROE: Well, as yet she hasn't wanted to meet the price. Well, I go in now for nothing.

MURROW: Well, Vaughn Monroe, thanks very much for letting us come and visit you this evening. Will you say our thanks to Marian and also to the children, please.

MONROE: I certainly will, Ed.

MURROW: And tell them I hope they'll get a lot of snow on the week-end, will you?

MONROE: Well, I'm hoping so too.

MURROW: Thank you, very much indeed.

MONROE: Good by.

MURROW: Thanks, Vaughn. Good night.

In just a moment we will be taking you on a visit to Lowell Thomas and Mrs. Thomas.

[Commercial]

MURROW: Lowell Thomas has been a radio and news reporter for almost a quarter of a century. In the last two years the Thomas voice and figure have been serving to introduce Cinerama of which he is also Chairman of the board. In addition Lowell Thomas has been lecturing throughout this country for, oh, almost 40 years and he's managed to write more than 40 books and he's narrated thousands of newsreel film and in all of his activity Lowell has always reflected a life-long yearning for exploration and adventure to far off places, almost any far off place. Lowell Thomas and his wife Francis live in this house on Quaker Hill near Pauling in New York. It's in an area of rolling hills near the Connecticut border. I'm pretty well acquainted with this area because I have a farm nearby. The Thomas estate is a rather fabulous affair. The house has 32 rooms and is surrounded by about 1,000 acres which encompasses two lakes, a ski hill, a ski tow, a golf course with the longest hole in the world. It's a par 7. One of his neighbors is Governor Thomas E. Dewey of New York. Evening, Lowell.

THOMAS: Say, Fran, I think Farmer Murrow is coming up the path talking to himself. Shall we ask him in?

MURROW: I've finished the milking.

THOMAS: Oh, good.

MURROW: Lowell, it's good to find you home rather than hopping around the country.

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THOMAS: Will thee come in and have something to fortify thyself?

MURROW: The good old Quaker spirit on Quaker hill.

THOMAS: That's right.

MURROW: Lowell, let's start with the top question. What would you do if you were stranded on a desert island ?

THOMAS: I'd like nothing better. I think I would spend the year there doing nothing but think, something that we so seldom do in this wild era.

MURROW: Too true. Lowell, how did this yen of yours to travel get started anyway?

THOMAS: Well, I suppose it goes back to the days when I spent my youth on top of a lofty mountain in Colorado. In the distance we could see one of the most inspiring views in the world, the Santo Cristo range for 150 miles on the horizon. And I always wanted to know what was beyond and I'm still trying to find out.

MURROW: How does Mrs. Thomas feel about all this gadding about?

THOMAS: Why don't we go and ask her in person.

MURROW: Good.

THOMAS: Actually she nearly always goes with me. As a matter of fact she's my mascot. When she isn't along I invariably get into trouble as I did in Tibet and on other occasions.

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MURROW: Good evening, Fran.

MRS. THOMAS: Good evening, Ed.

MURROW: How are you?

MRS. THOMAS: I'm well and how are Casey and Janet?

MURROW: Oh fine. Tell me, do you ever feel like the wife of a traveling salesman with Tommy rushing off about the world the way he does?

MRS. THOMAS: No, not really. I like to go with him.

MURROW: Tell me, where is your son, Lowell, Jr.

MRS. THOMAS: Lowell, Jr. and K- are the moment are in a very remote part of Asia. They are in the T- mountains. In fact they are in a spot called the H- Valley, where few travelers ever go.

THOMAS: It's only a few miles from Turkistan, Ed.

MURROW: Yes. And he's flying his own plane on this trip, isn't he?

MRS. THOMAS: They're flying their own little plane. In fact a plane that small has never landed there before,

MURROW: Fran, tell me, is it tough to keep Lowell from cluttering up the house with things that he brings back from these trips?

MRS. THOMAS: Well, at first it was but now he doesn't do it any more. I don't let him do it. But this lamp here he might tell you about.

THOMAS: Well, actually there are very few things in

the part of the house where we live that have anything to do with our wanderings, but Fran's referring to this lamp. This part of it is made up of a map. It is an island up here in the Arctic that was named for me by Admiral Donald McMillan and then down in the Antartic there are some mountains that were named for me by another one of my friends, Ben R—. The interesting part of the lamp actually is that it is made of the tooth of a whale from the base to the tip. It's the tusk of an A- whale.

MURROW: Lowell, where do you keep all the stuff that you collect on your trips?

THOMAS: Well, we really are not collectors but if you want to wander around with us, where would you suggest? You've been here before.

MURROW: I have indeed. Let's go out to the barn where you have your studio and from which you do your broadcasting.

THOMAS: Okay. It's quite a long distance and it's a stormy night.

MURROW: Well, you'd best put on a coat. I know how chilly it can get up there.

THOMAS: Yes, indeed. It's down about 10 below zero now.

MURROW: Whew!

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MURROW: Whew!

THOMAS: Here we go.

MURROW: It's actually about, oh, less than 1,000 feet from Lowell's house out to his barn and out to his studio. He usually makes it on foot but tonight he will be going out in a jeep to save time. This is rolling country up there in the foothills of the Berkshires and some of Lowell's neighbors: Pat Hogan and an antique furniture dealer and as I said a moment ago Governor Dewey lives just over the hill. I think there was one time when this little community which was settled originally by Quakers had four best sellers on the list at the same time all of them written by residents there. Lowell Thomas does most of his broadcasting from this studio. There are, oh, I don't know how many million evergreen trees, on the place. All of his neighbors come in and cut Christmas trees there. He's got a golf course just around his place. You can step right out of the house on to the fairway. Even Sam Snead had trouble with that Par 7 hole up there last summer. Well, he made it all right.

THOMAS: Actually we had a little trouble. We got lost on the way.

MURROW: But the Delco battery started the jeep did it?

THOMAS: That was a nice line. Here we are in a room with which you are fairly familiar. This is my radio studio.

MURROW: Yes.

THOMAS: I believe I was the first person connected

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THOMAS: I believe I was the first person connected

with radio to escape from the big city. Many, many years ago I established my first broadcasting studio out here on Quaker Hill. This is the third one. It's occasionally used by a very distinguished CBS commentator by the name of Edward R. Murrow.

Now, let's wander along a little bit. On my left is the cutting room; on the right is the projection room. We are passing through the CBS control room at the moment. And now it looks to me as though we're going through a part of Vaughn Monroe's house because we are surrounded by skis. And this part of it is an addition that I put on recently. We are entering a board room that is never occupied by a board of directors, however. I do some of my writing in this room and this particular corner I suppose you would say is related to the years when I was associated with Lawrence and Allenby in the first World War.

MURROW: Oh, that's Lawrence there, isn't it?

THOMAS: There he is in A- in pure white, one of the most striking figures of our time and on the left is a chap who was a member of his body guard. He had a body guard that was made up of one representative of each tribe. He did that to keep them from conspiring against him. Over here on the other side of Lawrence is A Chap named S- who was in command of Allenby's camel corps.

MURROW: Yes. Now, who's the unidentified Arab there?

THOMAS: Oh yes. That is Lowell Mohammed Gafir Thomas.

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MURROW: Yes. Now, who's the unidentified Arab there?

THOMAS: Oh yes. That is Lowell Mohammed Ohrik Thomas

MURROW: Sheik Thomas. Lowell, you've met a lot of people in a lot of strange places. Is there any one big thing you have learned from them?

THOMAS: Individually I find them all magnificent. The human race, en masse, however, is another proposition as you know, but people where ever you go, I find, are great.

Let's wander on upstairs. I've got a room, Ed, that I call Albert Hall, Jr.

MURROW: You once made a great lecture in Albert Hall or several of them, didn't you?

THOMAS: Well, actually I made the first run in history in Albert Hall in London and by the way we are passing one of my favorite pictures of one of my favorite people.

MURROW: Ah, Mr. Hoover.

THOMAS: Yes, and he's in a pose. You don't see him that way very often. We were camping together out in California.

MURROW: Oh, out at the Bohemian Grove, wasn't it?

THOMAS: That's right.

MURROW: Yes.

THOMAS: And Mr. Hoover, incidentally, is one of the best camp companions I have ever known. He's a great story teller and a brilliant humorist which the public doesn't know.

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THOMAS: Yes, this is Albert Hall, Jr. with Cinerama at one end of it. Fran, won't you have a chair for a moment. General Marion Cooper who was the co-producer of this Cinerama with me as you will recall--

MURROW: Yes.

THOMAS: He designed this set, and then one of your people from CBS came up and actually drew all the plans and a local carpenter, Tom Burgess, built it for us. He built it so solidly that it's a permanent part of the institution now. In one corner of it I have a number of things that have to do with Tibet. We brought back a lot of hats. In Tibet in every Government office there are always two men. One is a monk and one is a noble and this is the hat that is worn by the monk.

MURROW: It looks-- is it gold?

THOMAS: Its made of gold.

MURROW: I think, Fran, you're setting a new style tonight.

THOMAS: And I have a horn over here, Ed, that is rather amusing. It's about 12 feet long and I've got a Gremlin standing off stage who can blow it for me. I'm not very proficient at it myself and we're going to give you a salute this moment on this Tibetan horn.

[blows horn]

MURROW: That is the most powerful Gremlin that ever

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(blows horn)

MURROW: That is the most powerful Cinerama ever

was, Lowell. Tell me, this t rip to Tibet was perhaps your most memorable adventure,wasn't it?

THOMAS: That and my association with T. E. Lawrence in the Arabian campaign long ago. I had been dreaming of Tibet more than 30-odd years and was exceedingly fortunate to ever get there and when we rounded the valley and saw the golden domes of this building, the Dalai Llama's palace, why I knew that my dream had at last come true, and as you know we were singularly lucky because the red tide rolled over Tibet shortly after that.

MURROW: You were not only lucky to get there but lukky to get back. You had a little trouble with the horse, didn't you, coming back?

THOMAS: Yes, in fact I wouldn't have gotten back alive if it hadn't been for our son. He is the one who got me out of that trouble.

MURROW: Well, Lowell are you planning another trip soon?

THOMAS: We are not going off anywhere for another week. Next week we are leaving for Arabia. We are actually going to a part of the world that is very little known. It is called the land of emptiness, the R- The Arabs call it that because not even the Arabs have penetrated it. And I have always wanted to visit it.

MURROW: How long will you be there, Lowell?

THOMAS: It's going to be a very short trip because I could only get a few weeks off but we're leaving in a few days.

MURROW: Another thing that has interested me: You were born next door to Annie Oakley, weren't you?

THOMAS: That's true, yes indeed.

MURROW: Did you ever see her?

THOMAS: Why did you bring that up?

MURROW: Did you ever see her?

THOMAS: Oh yes, I saw her when I was a youngster. Did you see the play ANNIE GET YOUR GUN?

MURROW: Yes. I did.

THOMAS: Well, you remember Ethel Merman came on stage representing Annie Oakley and she was followed by a freckled face little youngster called little Jake.

MURROW: Yes.

THOMAS: I was little Jake.

MURROW: Lowell, how many times have you gone 'round the world?

THOMAS: Well, I've lost count, Ed. At one time I held the record for air travel. But that was so many years ago that I haven't kept track since then and I really don't know, but Fran is going with me now and it will be another jaunt around I guess.

MURROW: Do you think we'll get any snow for skiing

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MURROW: Do you think we'll get any more life stories

this week-end, Lowell?

THOMAS: Yes, I'm going to get out my skis as soon as you start over the hill for your farm, Ed. Why not come go along with me?

MURROW: I would like to if I were able to ski. I think there is a picture up there somewhere with you on skis with a broken leg. Isn't that right?

THOMAS: Well, that happened. You are supposed to break a bone about every five years if you do much skiing.

MURROW: Well, thank you very much, Lowell, and thank you, Fran, for letting us come and visit you tonight. It's been very pleasant indeed.

THOMAS: Well, come and join us again.

MURROW: Thank you, very much. Good night and good luck.

THOMAS: Good night.

MURROW: We will be back in a moment.

[Commercial]

MURROW: Next week on PERSON TO PERSON we'll be going to see Rise Stevens and Dr. Norman Vincent Peale. There are some of the people who made this program possible.

And now from PERSON TO PERSON, good night and good luck.

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MURROW: Well, thank you very much, Lowell, and thank you, Fran, for letting us come and visit you tonight. It's been very pleasant indeed.

THOMAS: Well, come and join us again.

MURROW: Thank you, very much. Good night and good luck.

THOMAS: Good night.

MURROW: We will be back in a moment.

[Commercial]

MURROW: Next week on PERSON TO PERSON we'll be going to see Rise Stevens and Dr. Norman Vincent Peale. There are some of the people who made this program possible.

And now from PERSON TO PERSON, good night and good luck.

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CBS TELEVISION

PERSON TO PERSON with EDWAR D R. MURROW

December 17, 1954 10:30 P.M.

Guests: Rise Stevens and

Norman Vincent Peale

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MURROW: Rise Stevens is often called the first lady of American opera and concert and once I saw her described in print as the work horse of the Metropolitan Opera. She has also made quite a name for herself on radio and television, motion pictures. Miss Stevens was born in the Bronx. She started singing when she was 10. She studied at the Julliard School of Music and then went to Europe to finish her training. It was in Prague that she met a young actor by the name of Walter Z- He's now her husband and business manager. The Z- 's like to spend as much time as possible at their ocean front home at West Hampton, Long Island. But the singing schedule doesn't allow very much free time but for the most

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Z- I'm like to spend as much time as possible on Block Island ocean front home at West Hampton, Long Island. But the singing schedule doesn't allow very much free time but for Mr.

partthis apartment in mid town Manhattan is home for the Z- and their ten year old son Nicky. This is also where Walter takescare of the business and Rise Stevens rehearses. What are you working on now, Rise?

STEVENS: Oh, hello Ed.

MURROW: Evening.

STEVENS: Good evening. I'm working on Carmen right now. I sing it on the 29th you know.

MURROW: Well, I would imagine that most people automatically identify you with Carmen. How many times have you sung it?

STEVENS: Oh, I would say about 120 times, Ed.

MURROW: Do you ever get bored with it?

STEVENS: No, I don't. I really don't. As a matter of fact I enjoy it and for the simple reason that it seems every performance is different. We have a new tenor usually or a different tenor and with each performance naturally changing tenors and baritones and sopranos makes the performance a good deal different from the other one.

MURROW: Well, Rise, tell me this, altogether in how many different countries have you performed?

STEVENS: Well, I guess I have performed in something like 12 countries, 12 different countries and that is before I came to the Metropolitan. I should tell you that.

MURROW: Yes. Well, you've had a lot of success

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MURROW: Well, I would imagine that most people automatically identify you with Carmen. How many times have you sung it?

STEVENS: Oh, I would say about 180 times, Ed.

MURROW: Do you ever get bored with it?

STEVENS: No, I don't. I really don't. As a matter of fact I enjoy it and for the simple reason that it seems every performance is different. We have a new tenor playing a different tenor and with each performance naturally the tenors and baritones and soprano make the performance a real deal different from the other one.

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MURROW: Yes. Well, you've had a lot of success

since your debut at the Met but I suppose you still remember that first big night, don't you?

STEVENS: Oh, I do, Ed. I don't think you can ever forget a big night at the Metropolitan especially the very first one. As a matter of fact I made my debut in '39 in Rosencavalier. I fortunately had two debuts. I am afraid that there are very few singers that have had that. When I say two debuts I mean at that time I sang first in Philadelphia with the Metropolitan, made by debut in Rosencavalier, as Octavia, in the Rosencavalier.

MURROW: Yes.

STEVENS: And then I went to New York and sang Minon and this is-- the Rosencavalier, Ed, I think you should see this painting that I have had here for sometime which I am very fond of.

MURROW: It must bring back a lot of memories?

STEVENS: Yes, it does.

MURROW: Rise, do your fans ever give you free advice on how you should sing?

STEVENS: Yes, they do, Ed, and I must truthfully admit, Ed, very often good advice. They tell me things that are very important to know - not all the time naturally, but I do think that they are a great help at times. However, I want to tell you that two of my most ardent critics are sitting in the next room and I'd like you to come in with me and speak

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with them too. Will you do that.

MURROW: Good, yes.

STEVENS: Well, I would like you-- You'll have to follow me into this room.

MURROW: We're with you.

STEVENS: Oh fine. This is, Ed-- this is my son Nicky. You haven't met Nicky before.

MURROW: No I haven't, good evening, Nicky. How are you?

NICKY: Hello, Mr. Murrow.

STEVENS: You know Walter.

MURROW: Yes, good evening, Walter.

WALTER: Glad to see you.

MURROW: Walter, there's one thing I can't understand, my knowledge of classical music adding up to just about zero, how can you tell when a singer is doing a good job.

WALTER: Well my knowledge of classical music is just about five points above zero. I don't know very much about music myself but I think that is a very important part of our marriage. I think it keeps peace in the family.

STEVENS: I think that's true.

WALTER: And then I can be more objective. I can listen to other people - what they think and then form my own opinions.

MURROW: Rise, can you tell invariably when you are in good voice?

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STEVENS: Oh fine. This is, Ed-- this is my son Micky. You haven't met Micky before.

MURROW: No I haven't, good evening, Micky. How are you?

MICKY: Hello, Mr. Murrow.

STEVENS: You know Walter.

MURROW: Yes, good evening, Walter.

WALTER: Glad to see you.

MURROW: Walter, there's one thing I can't understand, my knowledge of classical music adding up to just about zero, how can you tell when a singer is doing a good job.

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MURROW: Rise, can you tell immediately when you are in good voice?

STEVENS: No, I can't very often, Ed. I say this because very often I think I am in wonderful voice and I go to the Metropolitan and my husband says, "Oh, you're in great spirits tonight, Rise. You should be able to give a wonderful performance this evening," and then after it's all over I find the best performance was not as good as the performance I would have given perhaps not feeling quite so well.

WALTER: When she doesn't feel so well she is a little more careful. When she feels very well she sometimes just goes.

MURROW: Yes.

STEVENS: He thinks I'm more cautious you know.

MURROW: Rise, what do you consider the best performance.

STEVENS: I didn't hear you, Ed.

MURROW: What do you consider the best performance you have ever given?

STEVENS: Oh, my goodness. I don't know. What--

WALTER: That is very difficult to say which is your best performance. I would say one of the most fabulous performances that she ever gave was Carmen, Saturday afternoon because 36 hours prior to that she sang at LaScala in Milano. It was very close. We had a police escort at Idlewilde to get us to the performance. She just had time to put her make up on and go on the stage. And, I think that was the best performance.

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WALTER: That is very difficult to say which is your best performance. I would say one of the most fabulous performances that she ever gave was Carmen, February eighteen because 36 hours prior to that she sang as Leonora in Fidelio. It was very close. We had a police escort as Fidelio to get us to the performance. She just had time to put her make-up on and go on the stage. And, I think that was the best performance.

STEVENS: Exciting anyway.

WALTER: And the most exciting.

MURROW: How about you, Nicky, do you like the opera?

NICKY: Oh yes I do.

MURROW: Are you studying music or singing at school?

NICKY: No, Mr. Murrow. I used to and then I quit because I didn't have the time. I used to take piano lessons.

STEVENS: He didn't have the time. He just quit you know.

NICKY: Now, I hope to be an actor like my father is.

WALTER: Used to be, used to be.

MURROW: Well, now what is your favorite actor, Nicky, who is he?

NICKY: Oh, either Jackie Gleason or Milton Berle.

MURROW: Rise, How long has it been since you took singing lessons?

STEVENS: Well, Ed, I--

NICKY: Oh yes, five years. I'd say.

STEVENS: You? No, he's talking to me.

NICKY: Oh.

STEVENS: No. I had a lesson this morning. I study every day.

MURROW: Now Nicky.

NICKY: Yes.

STEVENS: Exciting anyway.

WALTER: And the most exciting.

MURROW: How about you, Micky, do you like the opera?

MICKY: Oh yes I do.

MURROW: Are you studying music or singing at school?

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MICKY: Oh.

STEVENS: No. I had a lesson this morning. I sing every day.

MURROW: Now Micky.

MICKY: Yes.

MURROW: I've been told that you're something of a sculptor. Is that right?

NICKY: Yes, I am

MURROW: Could we see some of them.

NICKY: Yes.

STEVENS: This is one of them. I will let him explain what this is. Can you see that from where you are, Ed?

MURROW: Oh, I can now, yes.

STEVENS: Is it all right?

MURROW: Yes, fine.

NICKY: Well, Mr. Murrow, this is the devil from Faust in the opera.

MURROW: Have you got any more of your work about?

STEVENS: He will have to get up and get it. Do you want him to get up and get it?

MURROW: Well, I'm afraid we probably wouldn't have time. Is it nearby?

STEVENS: He's got it sort of put away you know.

MURROW: Well, Rise, just tell me this. Is the day of an opera performance pretty hectic?

STEVENS: No, it's not hectic. It's sort of a routine, Ed. You know what it's like for instance when you have your performance like today. You have to prepare a special way for this I'm sure like I have to. Am I not right?

MURROW: Yes, that's right.

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MURROW: Yes, that's right.

STEVENS: For instance I get up at about nine or nine-thirty in the morning and then I have my breakfast and I sit around and perhaps take my score out and just look through it you know and get ready for the evening.

MURROW: Yes.

STEVENS: About noon I go back to sleep for about an hour. Or at least I should say I try to go back to sleep. I usually just rest and then I get up and then I go again to the score or sometimes if I don't want to look at the score I take a book that I have been reading and go through it a little bit just to take my mind off the performance a little. Then I have-- about three or three thirty I eat a pretty big dinner, that's lunch or.... It's true. I have a great big thick steak and a baked potatoe and string beans and you know a real, real big thing. Well, sometimes, if I feel I need the energy-

MURROW: Yes.

STEVENS: But, while I-- when I get through with that then I start vocalizing and getting ready. Between vocalizing I usually go my dressing room and make up.

MURROW: You mean you make yourself up?

STEVENS: Yes, I do and I do my own wigs and everything as a matter of fact I put my wigs on, that is my wig on, and my make up before I go to the Metorpolitan each time.

MURROW: And where do you do all this?

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STEVENS: Yes, I do and I do my own hair and everything as a matter of fact I put my wigs on, that is my wig and my make up before I go to the Metropolitan each time.

MURROW: And where do you do all this?

STEVENS: Well, I'd like you to come upstairs. Let's go up and take a look at it.

MURROW: Good.

WALTER: You have to go to bed you know.

STEVENS: He has to go to bed, Ed.

MURROW: Rise, do the three of you make many trips together.

STEVENS: I'm afraid I didn't hear you, Ed.

MURROW: I say do the three of you make many trips together?

STEVENS: Well, we don't very often make trips together, Ed. At this time of year during the winter I have the Metropolitan and concerts and everything to fill so you well know that takes a lot of my time and takes me on trips without Nicky and my husband. Sometimes Walter's with me but that's not too often. Nicky-- when Walter is on tour with me Nicky has my mother staying with him here at the house and of course he loves that.

WALTER: You've got to go to bed.

MURROW: Good night, Nicky.

STEVENS: GOOd night, Nick.

MURROW: Good night.

WALTER: Do you have the television. He has television every day for just a half hour Does your boy stay up incidentally to see the show?

STEVENS: Well, I'd like you to come upstairs. Let's go up and take a look at it.

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MURROW: Good night, Micky.

STEVENS: Good night, Mick.

MURROW: Good night.

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MURROW: No. Not tonight nor any other night. Good night Nicky.

STEVENS: It's a special occasion for him you know.

NICKY: Good night.

STEVENS: Ed-- he said good night, Ed.

MURROW: Right, I heard him.

SEVENS: Ed, if you'll come this way I'll show you the dressing room.

MURROW: Good. DO you come from a theatrical family, Rise?

STEVENS: No, I don't, Ed. As a matter of fact my mother and dad gave me as wonderful a training I guess as they could possibly afford. I did have a wonderful person who was connected with my career and discovered me when I was with the Opera Comique in Brooklyn and the H- Theatre in New York. Her name is Anna S- . As a matter of fact this is a picture of her right above my dressing room.

MURROW: Yes, I can see it very clearly.

STEVENS: And she was a great influence on my life. As a matter of fact she started me at the Julliard Graduate School where I won a scholarship and then after that she gave me money. I should'nt say gave me because she made it even better than that. I was given a loan through her bank to go abroad and study and work with very famous people like a woman whom I don't believe you know - probably very few Americans know -

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by the name of Maria G- She was the first Rosencavalier I want you to know, Ed, and this was very important to me because this role was something that I held very close to my heart and I wanted very much to do and she gave me all these opportunities, and not only that but I think that I should mention she was the instigator of our marriage too.

WALTER: [garbled]

MURROW: Rise, are those wigs on the dressing table?

STEVENS: Yes, they are, Ed. Do you want to know which ones they are?

MURROW: Yes.

STEVENS: This is second act Rosencavalier the first R- wig. This is my Carmen because I'm singing that as I told you on the 29th.

MURROW: Yes.

STEVENS: And I'm preparing it. You see I roll my own wigs up and everything and get them ready. It's pretty dry,now.

MURROW: It's a little darker than your hair, isn't it?

STEVENS: Yes it is. I darken my own hair with a darkening touch-up.

MURROW: Rise,I've read that opera singers are about the most superstitious people in the world. Are you superstitious?

STEVENS: Yes, I am. I'm very superstitious. As a matter of fact I told Walter before I go on the stage before

each performance he spits on me three times.

WALTER: And then there is the question of who spits on who.

MURROW: Rise,how long do you rehearse for an opera?

STEVENS: Well, that depends, Ed. As a matter of fact we rehears, oh, about, a little bit different than they do for a legitimate show.

WALTER: It is different for different operas. Sometimes she rehearses two operas at the same time which is unusual. If it is a new production it takes about five weeks. If it is a revival it takes about a week.

STEVENS: A little long sometimes, ten days maybe.

WALTER: YES.

MURROW: Well, much good luck when you open at the Met and thank you very much Rise Stevens and thank you Walter Z- for letting us come and visit you this evening.

STEVENS: Thank you, Ed.

MURROW: Thank you, and good night.

In just a moment we will be taking you on a visit to Dr. Norman Vincent Peale.

[Commercial]

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MURROW: Dr. Norman Vincent Peale at the age of 56 is perhaps the best known clergyman in this country today. His fame goes far beyond his parish at the Marble Collegiate Reform Church, the oldest chartered church in New York City. Dr. Peale is a man of tremendous energy for in addition to being a pastor he writes a newspaper column, a magazine column, free lance articles, edits a monthly magazine, publishes his own sermons, has his own radio and television programs and a fairly strenuous lecture schedule as well. Moreover Dr. Peale is the author of the number one best seller in America. His book THE POWER OF POSITIVE THINKING has been on the best seller list for more than two years and just this week reached a million sales. Dr. and Mrs. Peale who have been married for 24 years live with their three children in this apartment house overlooking Central Park here in New York City. Nearby is the Metropolitan Museum of Art. The Peales also have a home not far from mine up on Quaker Hill near Pawling, New York. And I bet they wish they were there tonight. Good evening, Dr. Peale.

PEALE: Good evening, Ed.

MURROW: Are you going to be up on the hill for Christmas?

PEALE: I certainly am. I am going to get there just as quickly as I can.

MURROW: With all your activities how do you find time to relax?

MURROW: Dr. Norman Vincent Peale at the age of 50 is perhaps the best known clergyman in this country today. His fame goes far beyond his pulpit at the Marble Collegiate Reform Church, the oldest chartered church in New York City. Dr. Peale is a man of tremendous energy for in addition to being a pastor he writes a newspaper column, a magazine column, free lance articles, edits a monthly magazine, publishes his own sermons, has his own radio and television programs and a fairly strenuous lecture schedule as well. Moreover Dr. Peale is the author of the number one best seller in America. His book THE POWER OF POSITIVE THINKING has been on the best seller list for more than two years and just this week reached a million sales. Dr. and Mrs. Peale who have been married for 24 years live with their three children in this apartment overlooking Central Park here in New York City. Nearby is the Metropolitan Museum of Art. The Peales also have a home not far from mine up on Quaker Hill near Pawling, New York. And let they wish they were there tonight. Good evening, Dr. Peale.

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MURROW: With all your activities how do you find time to relax?

PEALE: Well, really, Ed, I do not relax very much except as I work. I enjoy working. I think it is a sacred thing and I have a good time at it so I call that my relaxation.

MURROW: Well, sir, I've heard you frequently called the business man's preacher. Do you object to that?

PEALE: Not at all, Ed. I have a great admiration for business men. I like the way they think and the way they speak and therefore I like to be associated with them.

MURROW: And do you think radio and television help you in your work?

PEALE: There's no question about it. It seems to me that the religious forces of the country aught to make use of this and I think that the bible tells us to go into all the world and preach the gospel to every living creature and I see nothing wrong with advertising either, Ed.

MURROW: Good. Well, Dr. Peale, with television it must be pretty hard for you to go anywhere without being recognized, isn't it?

PEALE: Well, I have encountered some difficulties in that way. Sometime ago for example, I was in the Brown Derby in Hollywood and with some fr iends. A man whom I'm sorry to say had been d rinking a little more than he should and who was in rather bad condition came up to me at the table and he meant all right but he said, "Dr. Peale, I've read all your books. You've made me what I am today."

PEALE: Well, really, Ed, I do not relax very much except as I work. I enjoy working. I think it is a sacred thing and I have a good time at it so I call that my relaxation.

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PEALE: Not at all, Ed. I have a great admiration for business men. I like the way they think and the way they speak and therefore I like to be associated with them.

MURROW: And do you think radio and television help you in your work?

PEALE: There's no question about it. It seems to me that the religious forces of the country ought to make use of this and I think that the bible tells us to go into all the world and preach the gospel to every living creature and I see nothing wrong with advertising either, Ed.

MURROW: Good. Well, Dr. Peale, with television must be pretty hard for you to go anywhere without being recognized, isn't it?

PEALE: Well, I have encountered some difficulties in that way. Sometime ago for example, I was in the Derby in Hollywood and with some fr iends. A man whom I'm sorry to say had been d rinking a little more than he should and who was in rather bad condition came up to me at the table and he meant all right but he said, "Dr. Peale, I've read all your books. You've made me what I am today."

MURROW: Is this your study, Dr. Peale?

PEALE: Yes, it is Ed. I do a great deal of my work here. For example I can often times look out the window here in the day time and see the reservoir in Central Park and sometimes I can blot out the buildings and see the ducks coming down and lighting on the water. You can't see it tonight of course but I can see the lights of Central Park out there.

MURROW: Yes, so can we.

PEALE: And on this wall here I have some cartoons and other interesting momentoes which I have found amusing along the way.

MURROW: Well, Dr. Peale, I know that where ever you are that Mrs. Peale isn't very far away. Isthat right?

PEALE: That's right, Ed. She and I work very closely together, as a team. I'd like for her to come out this way, in the living room, and we'll find her out there. This is where we do a great deal of our work incidentally.

MURROW: Good evening, Mrs. Peale.

MRS. PEALE: Good evening, Ed.

MURROW: How are you?

MRS. PEALE: It's nice to have you here tonight.

MURROW: Thank you very much. Tell me what's the biggest problem a clergyman's wife has to face?

MRS. PEALE: Oh, Ed, that's quite a question. Well, I would say, of course, that you have to love people and learn

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how to get along with them, but more than that probably the principle thing is that you have to be ready for anything at any time such as a visit with you tonight.

MURROW: Dr. Peale, are you working on another book?

PEALE: Yes, I am Ed. I am right into it now, up to my ears. I am doing a book in which I am going to bring out that there are certain techniques of spiritual thinking and living by which youcan live with energy and dynamism and you can feel good, have good health and take a tremendous delight in living. That's the general theme of the book.

MURROW: Have you given much thought to the reasons why THE POWER OF POSITIVE THINKING has been so successful?

PEALE: Yes, I think it's because materialism and pagan thinking have just about played themselves out. People are looking for some real answers and then I like to think that perhaps we've mastered to a degree at least the art of being able to tell what Christianity really means in simple, practical terminology and workable formula.

MURROW: I thought I saw a portrait there on the wall a moment ago. Is that one of you?

MRS. PEALE: I'd like to tell about that portrait. There is a tradition in our church which goes back to 1628 when the Dutch came to Manhattan Island. In our church the portrait of the minister is painted sometime during his ministry and it hangs in the home of his family until he is through at

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the church and then it goes to the church itself.

PEALE: You might be interested, Ed, that that picture was painted by a very famous artist Howard Chandler Christy.

MURROW: Oh yes.

PEALE: He was a tremendously interesting character. I remember one time when I was sitting for him I noticed that he never seemed to worry and I asked him about it and he said, "well, I just don't believe in worrying," but he added that many of his friends worried and he had them brief him on how to worry, they said that he ought not to miss anything and he studied about it and selected a certain day that was to be his worry day and he said he started worrying about ten o'clock and worked at it for a couple of hours but at noon time he gave it up as a bad job and hasn't worried since.

MURROW: Dr. Peale, I know you prepare sort of HOW cards, that is, self help cards for others. Do you ever carry them yourself?

PEALE: No, I don't really carry them. I try to practice them but I do carry something else in my pocket that may be of interest to you.

MURROW: I have always wondered what a minister carries in his pocket. Now, we'll find out.

PEALE: Well, now you are going to find out, Ed. There in the midst of my change which is rather limited as you

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will see is a little aluminum cross . The way I happened to get that was I was riding up on a train from Washington one night with a friend of mine and he invited me to be his guest at dinner and when he started to pay the bill he pulled out his change and there lay the cross right in the midst of his money and I said that's a queer place to carry a cross. No, he said, "it's a good place, because for me," he said, "my money represents my greatest temptation so when I pull out the cross it reminds me to spend it wisely.

MURROW: Mrs. Peale, where are the children?

MRS. Peale: Well, Margaret and Elizabeth are here. I would like to go and get them if I may.

MURROW: Good, thank you. You have a son too, haven't you, Dr. Peale.

PEALE: Yes. We do, Ed. John. He's 18 years of age and is a freshman at Washington and Lee down in Lexington, Virginia. Here's his picture here. He was terribly sorry he couldn't come tonight but he had to stay until his vacation began. This is our daughter Elizabeth.

MURROW: Good evening, Elizabeth.

ELIZABETH: GOOd evening, Mr. Murrow.

PEALE: And this is our daughter Margaret who has just returned for the Christmas holidays from Ohio Weslyan University.

MURROW: How are you, Margaret?

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MURROW: Good evening, Elizabeth.

ELIZABETH: Good evening, Mr. Murrow.

PEALE: And this is our daughter Margaret who just returned for the Christmas holidays from Ohio Wesleyan University.

MURROW: How are you, Margaret?

MARGARET: Fine, thank you, Mr. Murrow.

MURROW: Margaret, I understand you're planning to be a writer like your Dad. Is that right?

MARGARET: Well, I certainly do enjoy writing , Mr. Murrow, though I don't have very much faith in my own talents. However, since we don't practice negative thinking in this household I use as one constant encouragement the fact that Daddy sometimes does ask me for suggestions in his own writing.

MURROW: Well, are you taking-- are you studying literature and writing at college?

MARGARET: Well, I have taken some very fine and helpful writing courses at Ohio Weslyan but they certainly make me realize how much I have to learn still.

MURROW: Elizabeth.

ELIZABETH: Yes.

MURROW: Does your Dad help you with your home work?

ELIZABETH: Sometimes but I do most of it myself. I can always go to Dad if I need him - that is all except Math. He doesn't know much about that.

MURROW: Nor do I. Elizabeth I saw a harp there just behind you, didn't I?

ELIZABETH: Yes.

MURROW: Are you the musician?

ELIZABETH: Yes, sir.

MURROW: Would you like to play something for us?

MARGARET: Fine, thank you, Mr. Murrow.

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ELIZABETH: I'd like to play R- It's known as the Christmas Carol WHAT CHILD IS THIS.

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MURROW: Thank you very much, Elizabeth. You are a very positive harp player, if I may say so.

ELIZABETH: Thank you, Mr. Murrow.

MURROW: Dr. Peale, this might be an appropriate time to ask if you have a Christmas word of some sort for us.

PEALE: Yes, I think I might have a Christmas message, Ed. Christmas is the birth of Christ, of course, and one of the great things which his life teaches is that we should give ourselves. The symbolism of giving presents is to remind us that there is a greater gift that we have to give. I think that in all of our families we should learn to give ourselves more completely to one another and then of course we ought to give ourselves to the world to help build into it the principles of Christ and make it a world of peace and beauty.

MURROW: Is that part of what might be called your recipe for modern living?

PEALE: Yes, Ed, it really is in my books and sermons and newspaper columns and my page in Look I try to bring out simple principles which you might call a recipe for living and I believe if you wanted to put it into a nut shell it

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might be something like this. Learn to be interested in everything. Have a dynamic attitude toward life. Practice positive thinking. Learn to have the secret of inner peace. Get all ill will out of your heart and have only good will and then learn those very great and wonderful arts of faith and of prayer. That might be my recipe for modern living.

MURROW: What do you regard as the biggest modern ailment?

PEALE: Well, I would say that socially it is war. It's the fact that we cannot learn to live together peacefully and in individuals it might be the malady of anxiety, worry and fear.

MURROW: Well, you seem to be very sure of yourself if I may say so tonight. Did you ever have unsure moments?

PEALE: Well, I always feel sure of myself when I'm under your supervision, Ed. Yes, I've had many unsure moments in my life. In fact the one great malady that I have always had to fight from my boyhood days on up was the inferiority complex but I learned that you can conquer that by faith and beaause I know it works is the reason I try to give that measage to other people in my books and my other media.

MURROW: Well, thank you very much indeed, Dr. Norman Vincent Peale. Thank you, Mrs. Peale. Elizabeth, thank you particularly for that wonderful bit on the harp and I am sure that your sister is going to be-- going to turn out to be as fine a writer as

your Dad. Thank you very much indeed for letting us come and visit you and I hope to see you up on Quaker Hill during the holidays.

PEALE: Indeed we will, Ed, and good night.

MRS. PEALE: Good night, Mr. Murrow.

ELIZABTH: Good night.

MARGARET: Good night.

MURROW: good night and good luck.

We'll be back in just a moment.

[Commercial]

MURROW: Next week, on Christmas Eve, we will again be going live to visit some interesting people. We will be going up to visit Victor Borje and his wife in Connecticut and also in Connecticut my friend John Daly and his wife and children.

There are some of the people who made possible this program.

And, now, from PERSON TO PERSON, good night and good luck.

---

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FRAIL: Indeed we will, Ed, and good night.

MRS. FRAIL: Good night, Mr. Murrow.

ELIZABETH: Good night.

MARGARET: Good night.

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CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

December 24, 1954 10:30 P.M.

Guests: John Daly
Victor Borge

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON, and whether or not you believe in Santa Claus it's all live, no film. Tonight, with Christmas just a few hours off we will be visiting with two of the nicest families we know.

In Rye, John Daly and all the little Daly's are waiting for us to drop in; and when we leave there we will be going to Southbury, Conn. where Victor Borge and his family are finishing up their Christmas chores. We will be ready to go in exactly twenty seconds.

[Commercial]

MURROW: A few hours ago John Daly finished his nightly television news program and rushed home to join his family and await our call. As a reporter and a newsman Daly has been rushing somewhere for about seventeen years. At CBS he's been on our news staff in Washington, New York, London, Italy, and North Africa. After the war he became one of the first and most successful of that new breed, the television panel moderator, on "What's My Line" and other programs. In addition, for the past eighteen months he's been working the

other side of the street--Vice President in Charge of News, Special Events, Public Affairs, and Sports, for the American Broadcasting Company.

When John Daly is not working days or nights on radio and television he goes home to Rye--that's in New York, not in Connecticut as I said last week. The Daly's live in this Norman style home on the Westchester Country Club grounds, and tonight as is the case with so many millions of American families, the Daly's are together for the holidays. Mr. and Mrs. Daly and their young daughter have been joined by the two boys just home from prep school at Andover for a Christmas vacation. Is everybody there, John?

DALY: Yes.

MURROW: Well, how many Johns are there?

DALY: Three, I'm afraid, Ed.

MURROW: I guess I'll have to moderate this panel tonight, John.

DALY: Take it easy, Ed, these are a couple of bearcats; I don't know as I would want to moderate a panel they were on.

MURROW: At this distance perhaps it's safe. Will the men of the Daly family identify themselves?

DALY: Well, Ed, we do have a sort of family custom, or let us say, idiosyncrasy. It seems we inevitably name all the boys in the family, give them all the first name

John; but it's not hard to tell us apart. I am John Charles Patrick Cronin Daly.

CHARLES: I'm John Charles IV, known as Charles.

JOHN: I'm John Neil, known as John.

MURROW: All that is very clear.

DALY: I thought you'd think so.

MURROW: Charley, it's been a long time since I last saw the boys, but where are the girls in the family?

DALY: Well, Ed, I think they're right where they should be there, over by the Christmas tree; they both worked very hard on it.

MURROW: 'Evening Kit.

KIT: 'Evening Ed.

MURROW: How are you?

KIT: Just fine, and tired.

MURROW: Hello Buntsy.

BUNTSY: Hello Mr. Murrow.

MURROW: How are you?

BUNTSY: Fine thank you.

MURROW: That's a nice tree you have there.

BUNTSY: Thank you.

MURROW: Where did you get your name?

BUNTSY: I got it from my brothers when they brought me home from the hospital, they called me Little Bunty and it ended up to be Buntsy.

MURROW: Do you like it?

BUNTSY: Yes.

MURROW: I think it's a very nice name.

BUNTSY: Thank you.

MURROW: It certainly must be a lot of fun for you having the boys home for Christmas, Kit. It must be kind of empty in your house when they're away.

KIT: Indeed it is. I thought I might like it, the peace and quiet but I didn't like it a bit; but it's grand to have them home.

MURROW: Charley, I gather you're not in the best of voice tonight?

DALY: Ed, I have a slight touch of laryngitis; there are some unkind people about who say my voice is changing.

MURROW: All right, I will address myself to the Senior John; how is school?

JOHN: School is fine.

MURROW: Is that all, just fine, heh?

JOHN: Well, it's a little bit more adventurous this year being a senior.

MURROW: Uh huh. Would you like to do a small commercial for Andover at this point?

JOHN: Well there's not much that needs to be said; it's the best.

MURROW: Well Charles, this is your first year at

Andover, is it?

CHARLES: Yes sir.

MURROW: How do you like it?

CHARLES: I think it's just tremendous.

MURROW: I hear a rumor going around that you got a demerit the other day, what about that?

CHARLES: Well yes sir. It seems that I was throwing snowballs inside the dormitory window and this proctor--the proctor being the marshal over the new boys--came along and gave me this demerit, and I actually wouldn't have gotten the demerit except that this was the most inhuman proctor in the whole dorm.

DALY: Who's the proctor?

CHARLES: The man on the right here. [Indicating his brother.]

DALY: Johnny gave it to him, Ed.

MURROW: Well fellows I know better than to try to guess what careers you're aiming for. How about you, John?

JOHN: Well I'm trying for aeronautical engineering with a little business mixed in; I don't want to be a walking slide rule.

MURROW: What about you, Charles?

CHARLES: I'm really not sure, sir, but I really like to go for industrial designing.

MURROW: Neither one of you want to become

broadcasters on television?

JOHN: No sir.

DALY: I haven't done much to discourage them, I just told them they would be out of their minds if they ever got into the game that's all. They're very proud of Andover and I must say I think it's one of the great schools of our time or any time. The boys have gone up there with youngsters they grew up with; but I have a prep school I'm pretty proud of too, Tilton up in New Hampshire, and I want to put a word in for it.

MURROW: You have done so. When the whole gang is together can you ever get work done at home?

DALY: Well there's only one way, Ed--and I know Casey is beginning to get rather large; perhaps you would like me to show you how you can get work done when you're home. Actually there's only one way to do it, Ed. I found that out very early. You have to set a room aside, which is what I did, took one room in the house and made it my office. I do a great deal of work in here, actually do more work probably here in many ways than I do in town because it's peaceful and quiet ; I get a lot of writing done here.

MURROW: Charley, I should imagine we've been on the telephone professionally a hundred times in the last two weeks, but now that we're almost alone I'd like to put a question to you.

DALY: Go ahead.

MURROW: How do you like this business of being a vice-president?

DALY: Ed, it's a lot of fun. As you know I've not really done any administrative work before and I found--I don't want to turn any cliches--but it has been a great challenge; but more than that, I find it a liberal education. It's meant a great deal more work than I thought it would initially, and it means long hours of work, but I find it so fascinating, the organization and operation of a department, that I haven't as yet come to the point where I would have any small scintilla of sorrow about taking it on.

MURROW: Charley, I see pictures behind you and I think you've seen this program once or twice before. You know how we operate. I see pictures, you tell a story.

DALY: Well actually Ed, most of these pictures are either hallmarks in the growth of the family or in my career, the kind of things I like to have close to me in the place where I sit and work.

There is a picture of Buntsy I took myself; and a picture which pairs me up with Mr. Disney, whose great talents I think flatter me tremendously; and the picture of a plane I went more than 600 miles an hour in back in 1947 when that was kind of novel. I was flown by Chuck Yeager by the way, which is something I'm really pleased about.

MURROW: You should be.

DALY: These are my real prize pictures. This one picture here, this one particularly because I took it myself. It's a picture of the late President Roosevelt. I took it down at Warm Springs back around 1938; took it over to the White House to Missy LaHand and asked if the President would inscribe it to me and he has done so: "To Charley Daly from his friend Franklin D. Roosevelt." But the wonderful thing is they liked the picture too and asked for two copies. I got them for them but there are only those three copies of the picture extant as far as I know. This was also a picture I got several years ago you would recognize immediately. It's a gentleman named Dwight David Eisenhower when he was a general. General Ike gave me this in North Africa back in 1943, the date is on it.

MURROW: Charley, how do you weigh your work, that is as between news and what might be called entertainment as a panel moderator?

DALY: Well Ed I get a lot of fun and a great kick, and also make some money out of being a moderator, but actually I'm a newsman, always have been a newsman. I put more work into one daily news show for instance than I do into any panel show I will ever do. My daily news show on ABC is the most important thing in my life, and that kind of thing in television and radio is what I am basically interested in. We have lots of room to improve the pictorial content of news in television

and I like to think I'm going to do some of the improvement, or be there when it's being done anyway.

MURROW: Are your television efforts appreciated at home, Charley?

DALY: Well Edward, sometimes I have a sneaky suspicion some of the characters around this house see other people on television a good deal more than they do their father but you never can tell; you probably have the same problem with Casey.

MURROW: Let's go in and consult the rest of the jury, shall we?

DALY: That's a good idea. I have a certain element of control in this house because I give out the allowances and I'm sure they will be quite honest all the way down the line, but let's see what they do have to say anyway, shall we?

MURROW: Buntsy.

BUNTSY: Yes?

MURROW: What do you think of your daddy on television?

BUNTSY: I think he's very good.

MURROW: Do you ever give him pointers what he ought to do?

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SUNTSY: Yes?

MURROW: What do you think of your daddy on television?

SUNTSY: I think he's very good.

MURROW: Do you ever give him suggestions that he ought to do?

SUNTSY: The first thing is I don't call him smiles enough.

MURROW: Ed, I have a great deal of trouble explaining to Buntsy--she has particular reference to the news show every night--and one of the first things she says to me when I get home is, "You didn't smile," and I have pointed out it's a little bit difficult when you are about to say the world is coming apart at the seams or that some unfortunate individual has just gotten 40 or 60 years in jail; you can't say this with a broad smile on your face; but Buntsy's psychology I think is very sound. She insists I have a pleasant look on my face when the news show is on.

MURROW: Kit, do you have any comment or criticism?

KIT: No criticism, but I certainly think he's the best.

MURROW: A very wise observation. Tell me this, and level with me, does Charley do any work around the house? I've heard him say he's a pretty handy man in the kitchen.

KIT: Oh that's the scrambled eggs, isn't it? He brags about his scrambled eggs. I tell you how that happened. I go in the kitchen, get the eggs out, break them, put them in the bowl, put in the milk, put in the salt and the pepper, get the egg beater out, beat them, and then I put the pan on the stove and put the butter in, put the eggs in on top of that and hand father the spoon and he scrambles the eggs.

MURROW: Let's poll the panel again; what do the boys think of Charley's scrambled eggs?

CHARLES: No comment.

JOHN: No comment.

MURROW: How about you Buntsy?

BUNTSY: I think they're delicious.

MURROW: You do?

BUNTSY: Yes.

DALY: Buntsy's allowance just got doubled, Ed.

MURROW: Buntsy, tell me this, do you know what you are getting for Christmas?

BUNTSY: Well, I wanted a doll and I think I'm getting it.

MURROW: Well now what is the biggest package under the tree and do you know what's in any of those packages under there?

BUNTSY: No.

MURROW: Not a single one?

BUNTSY: No.

MURROW: Haven't you gone around in closets and investigated in the last few days?

BUNTSY: Yes.

MURROW: Charley, it must be a real kick for you to have your whole gang together and not be working tonight, isn't it?

DALY: I beg your pardon, Mr. Murrow, will you give me that sentence again?

MURROW: I said it must be a great kick, in the vernacular, to have your whole gang together and you not having to work tonight.

DALY: That's right; of course I forgot you're working tonight, that's right, yes. Actually Ed, it is as Kit said earlier. Oh, when the boys first went off to school we kind of thought well you know they're getting big and it will be a little peaceful around here, a little more quiet, but the house gets pretty empty when they're not here and it's wonderful to have them home.

MURROW: Thank you very much John Charles Daly, Kit, and those two upstanding men from Andover, for letting us come and visit you tonight.

DALY: Thank you Ed.

MURROW: And Merry Christmas to all of you.

DALY: Merry Christmas to you.

MURROW: Thank you very much and good night.

In just a moment we will be taking you for a visit with Victor Borge.

[Commercial]

MURROW: Victor Borge has been described as the Danish Noel Coward. He's an actor, writer, composer, director, pianist, satirist, and even more important, a most delightful fellow. Victor came to this country in 1940 leaving behind to the Nazi invaders everything he owned. He arrived with

some reputation as a comedian, less as a concert pianist which he was at thirteen. He had absolutely no knowledge of the English language. But with all these apparent handicaps Victor Borge today is a highly successful entertainer. As a matter of fact his one-man show has been running on Broadway for more than a year now.

The Borges live on a 3400 acre farm in the rolling hills of Connecticut, a few miles by back road from the small town of Southbury. Here Victor spends his free time raising birds, and Mrs. Borge spends her full time raising her two children. We may perhaps never be able to do this again but tonight on Christmas Eve we can honestly say let's switch now to Southbury, Connecticut; come in Santa. You don't look very much like Santa.

SANA: My name isn't Santa, it's Sana.

MURROW: Well you're certainly the first almost-Santa I've ever seen without a beard. Tell me, Sana, where is your daddy?

SANA: He's somewhere around here; I'll get him.

MURROW: How do you get him?

SANA: With this. [Indicating horn.]

MURROW: You have to go outside, do you?

SANA: Yes.

MURROW: Pretty chilly tonight, isn't it?

SANA: Yes. [She leaves the house and calls through

the megaphone.]

BORGE: Hello.

MURROW: Good evening, Victor.

BORGE: Good evening, how are you.

MURROW: What do you have, reindeer?

BORGE: No, we had hoped for snowdeer but all we got was reindeer.

MURROW: Who are your friends?

BORGE: Couple of geese for Christmas.

MURROW: Do you always keep geese in the house?

BORGE: Not always, just sometimes we keep one goose. Let me get in here before they get pneumonia. Oh my goodness, you have to open the door here. Don't be impatient little goosey. Here we are. Hello. It's cold outside.

MURROW: Victor, I've been admiring your Christmas tree; who did the decorating?

BORGE: Well I would say the whole family had done it; my wife, little Sana and I have done it. We have all done it. As a matter of fact I haven't had much to do with it, but let's talk to the supervisor, she's inside. And don't open any packages now. [Addressing his daughter.] [He goes into another room.] Hello. It's so cold.

MURROW: Good evening, Mrs. Borge.

MRS.: Good evening, Mr. Murrow.

MURROW: Tell me, let's go back to the Christmas

the megaphone.]

BORGE: Hello.

MURROW: Good evening, Victor.

BORGE: Good evening, how are you.

MURROW: What do you have, reindeer?

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BORGE: Well I would say the whole family made it done it; my wife, little Sara and I have done it. We have all done it. As a matter of fact I haven't had much to do with it, but let's talk to the supervisor. Who's loafing. And don't open any packages now. [Addressing his dog Marty.] Go out into another room.] Hello. It's so cold.

MURROW: Good evening, Mrs. Borge.

MRS.: Good evening, Mr. Murrow.

MURROW: Tell me, let's talk to Mrs. Borge.

tree; who really did the decorating?

MRS.: My husband. He's the artist in our family.

BORGE: We have some little exhibition of some Danish elves we call them, and I don't know if you can see them. This little guy got stuck; his head is in there. And there's another guy got stuck in there, his head is out. There's Pluto, he's not Danish--American version of Great Dane, and he's pushing the door there. These little fellows are up to something, I don't know.

MURROW: Mrs. Borge tell me, you haven't been living on the farm very long; have you decided on being a farmer?

MRS.: I adore it.

BORGE: What choice does she have?

MURROW: Would you rather stay on the farm than come into New York?

MRS.: I love to plan to finally retire here.

MURROW: Oh good. I would like to stay on my farm too. Victor, tell me, why did you decide to raise poultry?

BORGE: Well I bought this farm here, or rather this was a game preserve, but we preserve the game and use the facilities you know to raise birds so that we some day can retire and maybe make a quiet modest living.

MURROW: Well between operating a farm and keeping up a show business schedule do you ever meet yourself coming

and going?

BORGE: Quite often. As a matter of fact my two businesses in which I am I have a slogan. I say there is no business like show business but my birds eat better than I do. That's pretty close.

MURROW: Mrs. Borge, I suppose Victor Jr. is a little too young to be celebrating Christmas Eve, isn't he?

MRS.: I doubt if he understands it really, but he's just having his evening bottle. I will get him.

MURROW: Good.

BORGE: Now you will see something.

MURROW: Victor, how old is your son?

BORGE: He is six months and twelve days to the day.

MURROW: Does he appreciate his father's talents or has he uttered a criticism yet?

BORGE: Well due to the fact that he cannot talk I think I'm on the safe side.

MURROW: Well let's try out his appreciation with a little music, shall we?

BORGE: All right. Would you like to hear a little music? Isn't he cute? Come on, let's go in the music room. [They go to the other room.] By the way this piano was the one I bought when I was a youngster and I bought it from my allowance money and I brought it over to America.

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BORGE: Well due to the fact that he cannot talk I think I'm on the safe side.

MURROW: Well let's try one his compositions. Play a little music, shall we?

BORGE: All right. Would you like to hear a little music? Isn't he cute? Come on. [illegible] room. [They go to the other room.] My top hat [illegible] was the one I bought when I was a young [illegible] from my allowance money and I [illegible]

This is my favorite piece of furniture, or instrument, I would say.

I'm going to play a little Danish song, Danish Christmas tune, and I want to see how his first Christmas how he accepts it and whether he understands it is Danish or not. It is called [Danish title] [He plays the song at this time.]

Well I don't know whether he was taken by it or whether he just was disgusted, but he will find out in a couple of years from now.

MURROW: Every engineer and every technician down here was just as interested as your son, Victor, in that.

BORGE: Thank you, Ed.

MURROW: Mrs. Borge, tell me, didn't you once say Victor was the chief architect when you remodeled your farmhouse?

MRS.: He has been the chief architect, interior decorator, color designer. He's done just everything to make us a comfortable home. Let's go now for the study, maybe you'd like to see what daddy did there for us.

BORGE: [Addressing baby] Did you have your little bottle? Don't tell the television audience you drink. That's bad. May I take you to the dining room first because when the show is over we have a nice little supper waiting for you.

MURROW: Good.

BORGE: Sana, don't open any packages.

This is as you can probably see, the dining room, and we had a big staircase going up through the house, and this was the kitchen; half of this was kitchen, with an entrance here and an entrance there. Now of course we have a dining room but we have no kitchen. Bring your own food, will you please?

MURROW: Sana. I was going to ask Sana if she were going to be a pianist like her daddy? Are you?

SANA: Well no, but I'm taking lessons.

MURROW: Does he help you with your lessons?

SANA: No, he's not supposed to.

BORGE: I'm not supposed to. How do you like that; every five minutes you come and ask me where is C Sharp and where is C Flat. As a matter of fact sometimes she asks questions and when I know the answer it's all new to me. She found notes on the piano I never found before. She found notes when they fall out of it and those were the ones I was supposed to play.

MURROW: Victor Borge, from what I have seen tonight and what you have said it would seem you, like a lot of the rest of us, have much to be grateful for; is that right?

BORGE: Ed, I think anybody who is fortunate enough to live in this country has everything to be grateful for. In addition to this, health of course plays a great part, and I

can only wish that any child that grows up in this country may be as fortunate as I have been since my childhood back in Denmark.

Here are the neighbor's kids singing; come let's go and see. This is so exciting this Christmas, isn't it? [They go to the front door and listen to carols.]

MURROW: Good night, Sana.

SANA: Good night.

MURROW: Good night, Mrs. Borge.

MRS.: Good night, Mr. Murrow.

MURROW: Good night, Victor.

BORGE: Good night, Ed, and thanks millions for coming into our home.

MURROW: Thank you very much for letting us come, it's been very pleasant indeed. Good night and Merry Christmas. We will be back in a moment.

[Commercial]

MURROW: We have been visiting tonight with John Charles Daly and his family; and the Victor Borges. Those are some of the people who made possible this program. [Indicating screen credits.]

Next week on New Year's Eve we will go to visit Salvatore Dali and Peggy Wood on PERSON TO PERSON. Good night and good luck.

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Here are the neighbor's kids singing: come let's go and see. This is so exciting this Christmas, isn't it? [They go to the front door and listen to carols.]

MURROW: Good night, Sara.

SARA: Good night.

MURROW: Good night, Mrs. Borge.

MRS.: Good night, Mr. Murrow.

MURROW: Good night, Victor.

BORGE: Good night, ed, and thanks millions for coming into our home.

MURROW: Thank you very much for letting us come, it's been very pleasant indeed. Good night and merry Christmas. We will be back in a moment.

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Next week on New York's Eve we will go to visit Salvatore Dali and Igoy Joyce in London. Good night and good luck.

PERSON TO PERSON

December 31, 1954

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DALI: Good evening.

MRS. DALI: Good evening, Mr. Murrow.

MURROW: Good evening, Mrs. Dali.

DALI: Mr. Murrow, very sorry for my kind of dumb English. It is very, very problematic but in any case..... [unintelligible and garbled]

MURROW: Thank you very much. It really wasn't necessary for you to get all dressed up for us tonight, you know.

DALI: This is one tradition because every year at this time coming in the party..... [unintelligible and garbled]

MURROW: You are not really in a hurry tonight to get away?

DALI: Never because my sense or my conception of time is completely flexible.

MURROW: Then I gather you are not really a clock watcher, are you?

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DAIL: Good evening.

MRS. DAIL: Good evening, Mr. Murrow.

MURROW: Good evening, Mrs. Dail.

DAIL: Mr. Murrow, very sorry for my kind of dumb English. It is very, very problematic but in any case..... [unintelligible and garbled]

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MURROW: You are not really in a hurry tonight to get away?

DAIL: Never because my wife or my conception of time is completely flexible.

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DALI: Never ..... [unintelligible and garbled]

MURROW: Mrs. Dali, tell me this. Do you understand your husband's work?

MRS. DALI: Practically, only, I think most the same thing the public but more than art critics.

MURROW: Now, Mr. Dali, do you understand your own work?

DALI: Myself never understand my real timepiece because myself is only one clear..... [unintelligible and garbled]

MURROW: I see a rather fancy chess set there. Do you play often?

DALI: Oh, three or four times every week..... [unintelligible and garbled]

MURROW: On honest count who wins most often?

DALI: Honestly?

MURROW: Yes.

DALI: Madam Dali wins every time.

MURROW: Tell me, do you ever watch television for relaxation?

DALI: Ah almost never because ..... [unintelligible and garbled]

MURROW: You mean color television is in your dreams, is that right?

DALI: In my dreams, in my brains, in my anatomy,

DAIL: Never ..... [unintelligible and garbled]

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in my moustache, in every part of my personality.

MURROW: Well, now, Mr. Dali, to get back to your work: What do you t ry to show in your paintings?

DALI: My ambition is plain - dreams of the maximum draftsmanship and reality - reality with dreams.

MURROW: Reality and draftsmanship?

DALI: Exactly.

MURROW: Well, could you perhaps show us what you mean?

DALI: Yes, this for instance, is my last nuclear painting - one head represents one head of the nuclear madonna formed by many atoms,electrons, protons..... [unintelligible and garbled]

Here is the Madonna of Raphael..... [unintelligible and garbled]

MURROW: Well, I am not quite sure I understand that but atoms and protons I do understand about - a little bit at least. Tell me, Mr. Dali, I understand you are writing a new book. Is that true?

DALI: It is true..... [unintelligible and garbled] .... it is my last achievement - literary achievement.

MURROW: Do you have a name for it?

DALI: Yes, Mr. Murrow, the title is, JOURNAL OF ONE GENIUS.

MURROW: JOURNAL OF A GENIUS?

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MURROW: JOURNAL OF A GENIUS?

DALI: Exactly.

MURROW: Mr. Dali, can I ask you without offense, are you sure you are a genius?

DALI: Yes, absolutely sure. In this modern time of intransient mediocrity myself believes I am one of the geniuses of these modern times.... [unintelligible and garbled]

MURROW: Well, now, does your wife believe that you are a genius?

MRS. DALI: Oh, yes, from first time I see I saw [unintelligible]..... because some people don't believe it even today.

MURROW: Well, now, Mrs. Dali, are there any special problems involved in living with a genius?

MRS. DALI: No, very easy..... [unintelligible and garbled]

MURROW: But all of the practical things you have to do for him, is that right?

MRS. DALI: Yes, I do it.

MURROW: Well, I think, Mrs. Dali, your husband ought to give you a medal of some sort.

MRS. DALI: I have more than a medal becuse after all I have the first sight of his work and here we have the first time you can see the wonderful jewelry - living flowers.

MURROW: Oh, this is the one that opens gradually, doesn't it?

DAIL: Exactly.

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MRS. DALI: That just moves very, very slowly.

MURROW: Well, Mr. Dali, from the description I have had so far you are quite a character or is that the sort of thing I should say to an artist?

DALI: I believe my personality is that or an artist is important and my total personality is much more important.

MURROW: Well, part of your personality must be your moustache. It's a little unusual, isn't it?

DALI: Yes, the photographer Philip O-

MURROW: Yes.

DALI: The number one photographer of my moustache just complete in this moment an extraordinary book and in this book is proof that my moustache..... [unintelligible and garbled]

MURROW: Well, Radar has a moustache that catches inspiration. Tell me, Mr. Dali, what would happen if someone cut it off?

DALI: In that case it is insured.

MURROW: It's insured?

DALI: Yes.

MURROW: Well, Mr. Dali, aside from your dreams, where do you get the ideas for your work?

DALI: Every little incident create in my brain extraordinary inventions [speaking Spanish and French]

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DAIL: Every little incident create in my brain extraordinary inventions [speaking Spanish and French]

MURROW: Mr. Dali--

DALI: A little music waltz. Already observe this movement being invented three or four unique electronic jewels [unintelligible and garbled]

MURROW: Are you working now as you watch that music box?

DALI: Already..... [unintelligible]

MURROW: Perhaps you will get an idea for the new year from it, will you?

DALI: [unintelligible] Observing this box is one new idea is just beginning ..... [unintelligible] but this time the soft watch explodes..... [unintelligible and garbled]

MURROW: Is that the start of another Dali masterpiece?

DALI: This is only beginning. This will be finished next year.

MURROW: But you do predict that it is going to be a happy new year. Is that right?

DALI: Absolutely.

MURROW: Mr. Dali, I have heard a few people say that you are a phoney.

DALI: This is absolutely untrue..... [unintelligible and garbled]

MURROW: Thank you very much, Mrs. Dali, and Mr.

MURROW: Mr. Dail--

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DAIL: This is absolutely unknown..... [unintelligible and garbled]

MURROW: Thank you very much, Mr. Dail, and Mr.

Dali for letting us come and visit you on New Year's eve.

MRS. DALI: Happy new year.

DALI: Bon Soir.

MURROW: Happy new year to you and thank you very much indeed and good night.

In just a moment we will be taking you for a visit with Peggy Wood.

[Commercial]

MURROW: The most famous Scandanavian in this country is Mrs. Lars Hansen but she is actually of English, Irish, Scotch ancestry - an American born in Brooklyn. Now' if this sounds confusing it's because Mrs. Lars Hansen is a character created each week through the great talent of an actress by the name of Peggy Wood. Long before 1949 when she started portraying MAMA on television, Peggy Wood was considered one of the most accomplished actresses in this country and in England. Her theatrical accomplishments fill more than two columns IN WHO'S WHO IN THE THEATRE. She starred in more stage shows than most of us have seen and Peggy Wood has also found time to write three books, a play, television scripts, and dozens of magazines articles. In this Park Avenue apartment and in their country home in Connecticut Peggy Wood is better known as Mrs. William Walling. Bill Walling is head of a big printing company in New York. This is their home Monday through Friday. A couple of hours ago over many of these CBS

Dail for letting us come and visit you on New Year's eve.

MRS. DAIL: Happy new year.

DAIL: Bon Soir.

MURROW: Happy new year to you and thank you very much indeed and good night.

In just a moment we will be taking you for a visit with Peggy Wood.

[Commercial]

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stations Peggy Wood finished the 251st performance of MAMA. The Mama Television studio is on the opposite side of Manhattan Island from their apartment and that can be a long trip in the New York traffic but I've got a hunch that it would take more than the traffic in this town to stop Peggy Wood. Good evening, Peggy.

WOOD: Good evening, Ed.

MURROW: Happy New Year.

WOOD: Happy New Year to you too.

MURROW: Peggy, I know you just rushed across town to get home from your studio. What's the old town like tonight?

WOOD: Well, I'll tell you, I think the traffic in New York is like New Year's eve every night now. It was no worse than usual. There were some small fry blowing horns on 9th Avenue but there was no real crush - just was ordinary New York traffic.

MURROW: Peggy, I noticed the other night that Wayne Oliver of the AP selected MAMA as the best family type television show of the year. How did things go tonight?

WOOD: They went very well. We had a very gay time. It was a family show only this time I didn't have to settle any problems. The children are grown up enough to settle their own which is a very nice point to have arrived at.

MURROW: Well, I gather that despite your day long rehearsals and your show a few hours ago you are still in good

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voice and not yet talked out.

WOOD: My husband says I am a woman of a few thousand words. Come in here.

MURROW: Well, maybe we ought to get Bill to do his share of the talking tonight. Good evening, Bill.

BILL: Good evening, Ed. How are you tonight?

MURROW: Good. Fine, thank you.

BILL: Won't you join us in the living room?

MURROW: Yes. Thank you. Bill, I'm aware of the fact that Peggy has done a lot of writing. The other night I heard that you turned out a book. Is it something on the theatre or the arts?

BILL: No, it's quite a long way from that. It's a book on Backgammon.

MURROW: Backgammon?

BILL: Yes, a book on How to Win at Backgammon. Some years ago I was considered quite an expert at the game. And after writing the book it didn't sell very well, parenthetically. I gave it to most of my friends . They have become the experts and I've hardly won a game of Backgammon since.

MURROW: Tell me, do you two play a lot of Backgammon?

WOOD: No, no, Ed, I'm not good enough to play with Bill but we do play dominoes once in a while. We have a hot game of dominoes when we go traveling.

MURROW: Peggy, with all your rehearsals and live

voice and not yet talked out.

WOOD: My husband says I am a woman of a few thousand words. Come in here.

MURROW: Well, maybe we ought to get Bill to do his share of the talking tonight. Good evening, Bill.

BILL: Good evening, Ed. How are you tonight?

MURROW: Good. Fine, thank you.

BILL: Won't you join us in the living room?

MURROW: Yes. Thank you. Bill, I'm aware of the fact that Percy has done a lot of writing. The other night I heard that you turned out a book. Is it something on the theatre or the arts?

BILL: No, it's quite a long way from that. It's a book on backgammon.

MURROW: Backgammon?

BILL: Yes, a book on How to Win at Backgammon. Some years ago I was considered quite an expert at the game. And after writing the book it didn't sell very well, practically. I gave it to most of my friends. They have become the experts and I've hardly won a game of backgammon since.

MURROW: Tell me, do you two play a lot of backgammon?

WOOD: No, no, Ed, I'm not good enough to play that. Bill but we do play dominoes once in a while. We have a lot game of dominoes when we go traveling.

MURROW: Percy, with all your reasonable and like

television from New York every week you must find that your traveling is a little limited, now, isn't it?

WOOD: Yes, it is, but we do get away at Holiday time and in the summer time and we recently made two trips to Norway which has now become my vicarious homeland and that was quite an experience too.

MURROW: Well, Peggy, after spending five years of Fridays as a Norwegian Mama you must have developed a real friendship for Norwegians as I have, certainly.

WOOD: Oh, indeed so. We both have. It's that they're a wonderful people. I know the time we were there Bill would hang out the window of the hotel and say just look at those wonderful looking people and then they were wonderful as well inside and I have a special feeling for them too you know because of the medal that was given me and I rather feel that the King who - well, the medal was given him but I - that rated me what my friends have called an audition with the King so I had an audience there but at any rate that rated me an audience with him but I found out from him what real graciousness and kindess and wonderful personal personality can be and that was a kind of a story too because they - one of the things I think I like about the Norwegians is they are so democratic.

MURROW: Yes.

WOOD: And Democracy ar the democratic feeling could

be shown by the way I went in to get this audience with the King and nobody went with me. There were no bodyguards. Nobody searched me when I got there. I just-- our Ambassador said you go in the front gate and turn to the right.

BILL: She didn't realize that though. She did carry her passport.

WOOD: Yes, I took my passport because I was afraid nobody would know me but I turned to the right and I went up stairs and there was a sort of a stage door and the gateman seemed to know who I was so I went up and as I'd been told by the Embassy that I was-- Oh, nothing would they tell me except that I must wear a black dress and not turn my back on the King.

MURROW: Yes.

WOOD: But I had wondered what I would say to a King you know like in -- you know all I could think of at the time was -- it went over and over in my head was -- it went round and round was Pussy Cat, Pussy Cat, where have you been? I've been to London to see the Queen, you know. So I figured you can't say that to a King but the Ambassador had said that the King had a great sense of humor and I should do so. Well, I found myself doing it and he roared with laughter and said the rest of the nursery rhyme with me.

MURROW: Well, now, Peggy, what about turning your back on the King. How did you get around that?

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MURROW: Well, now, Peggy, what about turning your back on the King. How did you get around that?

WOOD: Ah, that was pretty nice too. He rose to take me to the door and when I got there and turned to make a little bow to him he had already turned his back on me and saved me the embarrassment which was very nice of him. Oh yes, he epitomizes in my mind the whole Norwegian [people] and I'm very glad to belong to them in a small way.

MURROW: He did during the war when he was in London too.

WOOD: Oh yes, he said he had known about me because of what I had done in the war. I thought he knew about me because of the little N- medal.

BILL: Little?

WOOD: I mean I am wearing the minature one but that doesn't mean the medal isn't the proper size thing. But he said, "we knew about you, but it was because of what you had done when" - he said, "when we were in exile," and I felt very pleased about it.

MURROW: You should have. It seems to me that our hosts are all very formal tonight. I gather that you are planning a new year's eve celebration of some sort. Is that right?

WOOD: Well, it is more than a new year's eve. This is a celebration for William's vest. This is the first appearance of the vest.

MURROW: Oh rise up, William, let's look at the vest.

WOOD: Ah, that was pretty nice too. He rose to take me to the door and when I got there and turned to make a little bow to him he had already turned his back on me and saved me the embarrassment which was very nice of him. Oh yes, he epitomizes in my mind the whole Norwegian [people] and I'm very glad to belong to them in a small way.

MURROW: He did during the war when he was in London too.

WOOD: Oh yes, he said he had known about me because of what I had done in the war. I thought he knew about me because of the little M- medal.

HILL: Little?

WOOD: I mean I am wearing the miniature one but that doesn't mean the medal isn't the proper size thing. But he said, "We knew about you, but it was because of what you had done when" - he said, "when we were in exile," and I felt very pleased about it.

MURROW: You should have. It seems to me that our hosts are all very formal tonight. I gather that you are planning a new year's eve celebration of some sort. Is that right?

WOOD: Well, it is more than a new year's eve. It is a celebration for William's week. This is the third appearance of the week.

MURROW: Oh rise up, William, let's look at the week.

Peggy Wood was a guest on Person-to-Person on December 31, 1954, with her husband. In her autobiography she describes in some detail how Edward R. Murrow was intrigued by a needlepoint vest worn by her husband. (She had done the needlepoint work herself.) Apparently there was a good deal of listener response after the broadcast, with requests for the pattern, etc.

Ann Sperber, Researcher

Note: See miniature vest in large display case in frame.

WOOD: This is in capital letters, the vest, now I want you to know.

BILL: This is the debut of the vest that has been done completely by Peggy and every stitch of it.

WOOD: In needle point.

BILL: In needle point and taken two years to do and tonight is its debut.

WOOD: Isn't that something?

MURROW: What are the colors, Bill?

WOOD: Yes.

BILL: Well, they are pink, rose with a lot of other colors there.

WOOD: Green and blue forget-me-nots and the rest of it is black.

MURROW: And it took you two years to do it?

WOOD: Two years to do it.

MURROW: Well, William, I would suggest that after all that labor you should spend the evening protecting that vest and on it spill nothing.

BILL: Yes, this is the drink-- this is the drink tonight I will be very careful about drinking rather than spilling it I assure you.

WOOD: Well, speaking of that I have a very nice drink that you mustn't either spill on the vest or any place else and that is that Scandanavian drink that they have at

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BILL: Yes, this is the drink-- this is the drink tonight I will be very careful about drinking rather than spilling it I assure you.

WOOD: Well, speaking of that I have a very nice drink that you mustn't either spill on the vest or any thing else and that is that Scandanavian drink that they have c

the holidays called Gluck.

MURROW: Gluck?

BILL: Yes.

WOOD: It's rather poetic, don't you think, gluck, gluck, gluck, gluck.

MURROW: Yes.

WOOD: Well, I tell you we have it already here. All we have to do is put the spices in.

MURROW: Well, I have done some research in drinks in Europe but Gluck I do not know. What is it?

WOOD: Well, it is a sort of spicy drink and it is mulled usually you see but I'll finish up the rest of the stuff I put in here. Usually it is a thing you did it over a period of weeks or days or whatever but now you can buy it in bottles and you put or you add what a maid of mine used to call the "ingrediments" that you would like to have so here goes some "ingrediments" and you put in stick cinnamon and you put in -- here's the stick cinnamon going in and then you put in nutmeg and allspice and there and then when you're all through you put, oh, it used to be you put a poker in, a hot poker, and you have mulled wine but we have now the electronic age. We have those hot rods we put in. So I'm going to put a hot rod in here pretty soon and then it will all be hot and spicy and the people will come around with their glasses and ask for some.

MURROW: Well, this is certainly the first time

the holidays called Glunk.

MURROW: Glunk?

HILL: Yes.

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MURROW: Well, this is certainly the first time

on this program that we've had a Mama with a hot rod .

Peggy, when you're not rehearsing Television's MAMA do you ever think back on your past successes on the stage?

WOOD: Oh, of course I do and I can remember as well as anybody. I remember when I was, well, we'll say the first stage rememberance that I have is when I started in-- on the stage itself when I was in-- at the Broadway Theatre playing in NAUGHTY MARIETTA. You know that was-- I was in the chorus but that was the show that had the lovely songs.

[sings]

You know that one.

MURROW: Now let's see how many new year's eves you remember out of the theatre ?

WOOD: Oh, my goodness. Well, I don't know. Let's see. I should say the next memorable one was, well my start, my first starring one which was in MAYTIME you know and that has a nice song connected with it which is-- well, they call it the SWEETHEART WALTZ but the name of it really is WILL YOU REMEMBER.

[sings]

What were you doing that new year's eve?

MURROW: Oh that was 1917.

WOOD: 1917 yes.

MURROW: And I was singing then too at about the age of 10.

on this program that we've had a Mama with a hot rod .

PEGGY, when you're not rehearsing Television's MAMA do you ever think back on your past successes on the stage?

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[sings]

What were you doing that new year's eve?

MURROW: Oh that was 1917.

WOOD: 1917 yes.

MURROW: And I was singing then too at about the age of 10.

WOOD: Ah.

MURROW: At a Fair selling Liberty Bonds something about Good-by Maw, good-by Paw, good-by Mule with the old Hee-Haw. Do you remember that?

WOOD: No. But I am glad to know that you were busy at that time. Well, now let me see what else do we remember that was interesting.

MURROW: BITTERSWEET?

WOOD: Well, yes, but before that there was one little thing about you know when you're away from home on a new year's eve it feels peculiar [unintelligible] .....
and then there was the wonderful one BITTERSWEET which was very well because it introduced to me a new tradition that they have in the British theatre. At the end of the play on New Year's Eve the curtain falls and then the regular bows are taken and the curtain stays up and all the members of the cast join hands and then the members on the ends next to the boxes join hands with the audience and the audience all joins hands all the way up to the top until everybody has joined hands in the theatre and they are all singing Auld Lang Syne and I must say that was a very , very touching memory. But BITTERSWEET also has a lovely song. You remember this? Oh all of this is remembering, isn't it?

MURROW: Yes.

WOOD: [sings and plays]

WOOD: Ah.

MURROW: At a fair selling Liberty Bonds something about Good-by May, Good-by Paw, Good-by Mule with the old Hee-Haw. Do you remember that?

WOOD: No. But I am glad to know that you were busy at that time. Well, now let me see what else do we remember that was interesting.

MURROW: BITTERSWEET?

WOOD: Well, yes, but before that there was one little thing about you know when you're away from home on a rainy night eve it feels peculiar [unmentionable] .....

and then there was the wonderful one BITTERSWEET which was very well because it introduced to me a new tradition that they have in the British theatre. At the end of the play on New Year's Eve the curtain falls and then the regular lows are taken and the curtain stays up and all the members of the cast join hands and then the members on the ends reach to the boxes join hands with the audience and the audience all joins hands all the way up to the top until everybody has joined hands in the theatre and they are all singing Auld Lang Syne and I must say that was a very, very touching memory. But LAUGHTER also has a lovely song. You remember this? Oh all of this is remembering, isn't it?

MURROW: Yes.

WOOD: [sings and plays]

WOOD: But you know that one. What were you doing then in 1929?

MURROW: Well, in 1930 I was in London for the first time wearing a straw hat and carrying a cane just out of the university.

WOOD: Yes, and I was playing there. Did you come to see me?

MURROW: No, I didn't, unfortunately. And I was not as intelligent then as I am now or as appreciative Peggy.

WOOD: Well, then, you want me to think back on other new year's eves. I think there is one that stands out really memorably and that was the new year's eve that came just after December 7th and that was with BLITHE SPIRIT and that was a very cold and bleak and miserable new year's eve and then now we have a long series of new year's eves with MAMA - five of them.

MURROW: We have indeed. Peggy Wood, thank you very much for letting us come and visit you on this new year's eve and will you say our thanks to Bill too?

WOOD: I will, Ed.

MURROW: And tell him to take very good care of that vest because I shall be coming around to borrow it one day.

WOOD: All right.

MURROW: Thank you, Peggy.

WOOD: Good night.

WOOD: But you know that one. What were you doing then in 1929?

MURROW: Well, in 1929 I was in London for the first time wearing a straw hat and carrying a cane just out of the university.

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WOOD: Well, then, you want me to think back on other new year's eves. I think there is one that stands out really memorably and that was the new year's eve that came just after December 7th and that was with MILTON SPIRIT and that was a very cold and bleak and miserable new year's eve and then now we have a long series of new year's eves with MAMA - five of them.

MURROW: We have indeed. Peggy Wood, thank you very much for letting us come and visit you on this new year's eve and will you say our thanks to Bill Cook.

WOOD: I will, Ed.

MURROW: And tell him to take very good care of that vest because I shall be coming around to borrow it one day.

WOOD: All right.

MURROW: Thank you, Peggy.

WOOD: Good night.

MURROW: Good night.

WOOD: Good night. And happy New Year's.

MURROW: Happy New Year to you Mama. Good night.

WOOD: Good night.

MURROW: We'll be back in a moment.

[Commercial]

MURROW: Next week we'll be visiting with Dinah Shore and her husband George Montgomery and the head of the Metropolitan Museum of Art Francis Henry Taylor.

For the past 58 weeks I have ended this program by saying, THERE are some of the people who have made it possible. Recently someone said I should say, HERE are some of the people who made it possible so Here they are.

Of course as always happens there are many more people who have helped to make this program a moderate success.

[Commercial]

MURROW: Good night.

WOOD: Good night. And happy New Year's.

MURROW: Happy New Year to you Mame. Good night.

WOOD: Good night.

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[Commercial]

CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

January 7, 1955 10:30 P.M.

Guests: Dinah Shore & George Montgomery, and Francis Henry Taylor

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. There's no film, it's all live. We trust you've all survived the holidays and that the new year brings you everything you hope for. Tonight on the first Friday of 1955 we'll be going to Hollywood for a visit with Dina Shore and her husband George Montgomery; and then we'll move on to the home of Francis Henry Taylor, director of the Metropolitan Museum of Art here in New York. We'll be ready in exactly 20 seconds.

[Commercial]

MURROW: Someone once said that Dinah Shore could start a fire by just rubbing two notes together. If this is so the musical sparks started flying fifteen years ago, and judging from Dinah's success in radio, the movies, records, and of course her own television show, the fire is still blazing. Dinah and her husband, actor George Montgomery, met and fell in love while entertaining servicemen at the Hollywood Stage Door Canteen. They were married in 1943. Dinah has continued her career as a singer, George his career as a star of the westerns. This is perhaps inevitable for a boy who was

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raised on a Montana ranch. The Montgomerys and their two children, Melissa who is seven and John David, eight months old, just moved into this new house the day before Christmas. It was designed and physically built by George, and as the phrase goes, "They just don't hardly build that kind of house no more." Is that right, George?

GEORGE: You are so right, Ed.

DINAH: I'll say they don't.

MURROW: Tell me, how long did it take you to get the house up, George?

GEORGE: About six and a half months, Ed. It seems to be a very funny question around now when people come to see the house because we've had nothing but early American houses, and they say, "The Montgomerys in a modern house, how could you do it?"

DINAH: And we're beginning to love it.

MURROW: Good. Tell me, would you advise any of your friends to try their hand at a do-it-yourself home? There must have been some problems, weren't there?

GEORGE: Well there were quite a few problems, Ed, and I really wouldn't advise anyone to try to do it without a saw and hammer; without a lot of help too.

DINAH: George has built houses for us before so he's pretty experienced at it, but this is really quite a house. I hope you can see some of it tonight. We're so proud

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DINAH: I'll say they don't.

MURROW: Tell me, how long did it take you to get the house up, George?

GEORGE: About six and a half months, Ed. It seems to be a very funny question around now when people come to see the house because we've had nothing but early American houses, and they say, "The Montgomerys in a modern house, how could you do it?"

DINAH: And we're beginning to love it.

MURROW: Good. Tell me, would you advise any of your friends to try their hand at a do-it-yourself home? There must have been some problems, weren't there?

GEORGE: Well there were quite a few problems, Ed, and I really wouldn't advise anyone to try to do it without a saw and hammer; without a lot of help too.

DINAH: George has built houses for us before so he's pretty experienced at it, but this is really quite a house. I hope you can see some of it tonight. We're so

of it.

GEORGE: We don't have any of the modern furniture here, Ed, but if you could come back next year at this time we could show you a furnished house.

DINAH: Let's start showing some of the outside. Some of the patio.

MURROW: Fine.

DINAH: We are going to have a big palm tree here and it will go all the way through there [indicating]--they tell us.

GEORGE: The hallway, Ed, I don't know if you can see it, will be the hallway of famous paintings such as the Van Johnsons and Van Goghs.

DINAH: And George Montgomerys.

GEORGE: And Dinah and Melissa Montgomery.

MURROW: Fine. George did the designing and building; who gets credit for the interior?

DINAH: George. George built all the furniture too.

GEORGE: I'm going to give Dinah credit for the interior decorating, Ed, because I feel she's the lady and she's going to be in the house much more than I am.

DINAH: I know, but if it's not good I don't want the credit.

MURROW: Who designed the swimming pool?

DINAH: Isn't that something? I really thought he

of it.

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GEORGE: She is coming to test it out next week, Ed. We don't have anyone here can swim the length of it yet, but hope Lissie can in the near future.

MURROW: You two are heading east tonight, aren't you?

DINAH: Yes, the minute we get off the air here we catch the train for New York.

GEORGE: We hope we can make it, Ed. We better get inside and show you some of the other rooms before we have to leave.

MURROW: You're travelling by train, not flying?

DINAH: We're going on the Sante Fe so I can rehearse on the train. The Skylarks singing group on our show and Tucker Freeman, my accompanist, and Harry Zimmer, the orchestra leader, are stopping at the Waldorf and we are trying to get a lot of work done on the train before we go in.

MURROW: Where are you taking us now?

DINAH: This is the dining room.

GEORGE: This is the dining room. That was in unison. This is early American furniture, Ed, Windsor comb back chairs, and the dining room table is early American also. We're going to build the other furniture just as soon as I get back from New York.

MURROW: Well this furniture is made in your factory,

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GEORGE: That's right, Ed. I have seven boys who are working out there and enjoying themselves, I hope. This is the fireplace here and sort of dividing point between the living room, dining room and piano room.

MURROW: Tell me, where is Melissa? Is she taking a nap?

DINAH: Right here. No, she is waiting to see you. Missy, come here, sweetheart.

GEORGE: Here she comes now.

MURROW: Hello Missy, how are you?

MISSY: Fine.

MURROW: Are you all packed for your trip?

MISSY: Yes.

MURROW: Are you taking anything special with you?

MISSY: Yes, a few pretty dresses and my diary and plastic horsey I got for my birthday.

MURROW: What about that little animal you have there now, are you bringing him?

MISSY: No. She has to stay here, it's too cold for her.

MURROW: It's too cold for a lot of us back here, you know.

DINAH: I'll bet.

MURROW: Missy, your mother and your daddy tell me

isn't it, George?

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DINAH: I'll be.

MURROW: Missy, your mother and your daddy will be

you're quite an artist. Could I see something you've done?

GEORGE: I'll get something, Ed, just a second.

DINAH: She does them about three to the hour, but this was one she did the other day and the color scheme fit her room so we framed it for her room; maybe she can tell you about it.

MURROW: What is it, Missy?

MISSY: Sun just coming out from the snow. This is New York and here's the dark pavement and the policeman, and here's the motorcycle and the snow is falling real hard and the sun is just peeping out and it's not very bright yet.

DINAH: It will be bright.

MURROW: That's a lovely scene.

DINAH: Isn't it a beautiful picture? That goes in her new bedroom.

MURROW: Are you going to be a painter when you grow up?

MISSY: No.

MURROW: What are you going to be?

MISSY: A ballet dancer and maybe ice skater.

MURROW: Oh fine.

DINAH: We've never ice-skated before but maybe we will learn how in New York.

MURROW: You're looking forward to coming to New York, Missy?

MISSY: Yes.

MURROW: Good. George, what do you say, while Missy puts on her hat and coat you finish this Cook's Tour of the house?

GEORGE: OK, fine, Ed.

DINAH: Back through this way is the music area, Ed, and we don't have the furniture for it. That's our big sofa, you can't see it because it isn't here.

GEORGE: It will be here soon though.

DINAH: And the highboy set goes in here, and color television set goes there; and this is the kitchen back under this way.

MURROW: We're with you.

DINAH: This is our pride and joy of Mother Montgomery here.

GEORGE: I think I'll let Dinah do most of the talking in here, Ed, because I can sort of see my way around to build it but explaining it afterwards, I don't know yet. You know that.

MURROW: Yes.

DINAH: Well, this kitchen has more cupboard space than anybody could ever ask for. I may regret saying that some day but for once in my life I have enough room for all the dishes and pots and pans we've been collecting for years. It's really quite an accomplishment to build that kind of cupboard

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space in a small area. Small area--what am I saying!

MURROW: George, tell me, what do you consider your outstanding contribution to modern living?

GEORGE: Well I don't know whether one would consider it a contribution really, Ed. I must say that there was a little intricate piece of mechanical stuff that I inserted here which is called a towel rack that took me about three hours to put in. I ordinarily would take about two minutes but I had to reach around the back side of the sink and without four arms I just couldn't see my way to doing it with less than half a day's work almost.

MURROW: Dinah, it seems to me the master architect has done a fine job.

DINAH: I think so too. The master chef has to kind of find a place to put all the knives and forks though, that's going to be a job.

MURROW: What did he do, forget about the drawers?

DINAH: The drawers are a little big.

GEORGE: I have to make out the blueprints.

DINAH: He wanted to make sure we had plenty of space so a few of the drawers are about this big. [Indicating]

MURROW: Dinah tell me, do you like to putter around the kitchen or don't you have time for that sort of thing?

DINAH: I love to cook--don't have a great deal of

time. I've been collecting recipes since I was about ten. I put some of the cookbooks out here for you to see, but cooking is a real pleasure for me, a real form of relaxation.

MURROW: I've got a hunch in view of the part of the country from which you came that southern fried chicken is your specialty; is that right?

DINAH: Well, I like to cook southern fried chicken but my corn bread is something to write home about; come out and try it.

GEORGE: I've written so many letters, Ed. We better go before we're late for the train.

DINAH: I know, but I want to show them something else.

GEORGE: Follow us, Ed.

MURROW: We're with you. What's the hardware there on the piano, Dinah?

DINAH: We haven't put it away because the shelves haven't been built yet.

GEORGE: These are for singing and these are for tennis on this side.

MURROW: Tell me, is John David Montgomery playing tennis yet?

DINAH: Not yet, but would you like to meet him?

MURROW: Yes, I would.

DINAH: Missy, bring him in darling; here comes Dody

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GEORGE: These are for singing and these are for tennis on this side.

MURROW: Tell me, is your family very fond of tennis yet?

DINAH: Not yet, but we'd like to teach them.

MURROW: Yes, I would.

DINAH: Missy, bring him in carefully; here comes

now. I want to explain it's only seven thirty in California and he took a nap so he could stay up and see everybody.

MURROW: Hello Dody, how are you? Happy New Year.

DINAH: Hi sweetheart.

MISSY: He's too busy chewing on his hands.

MURROW: Too busy chewing on his hands.

GEORGE: John D. you better head for bed.

MISSY: He's teething now.

MURROW: He's teething, is he. Dinah, tell me, you come from Nashville; what's this I hear and read about your being the Hume Fog High School's most celebrated cheer leader?
? ?

DINAH: I don't know if I was the most celebrated but I'm the loudest they ever had in the history of Hume Fog.

GEORGE: We may be able to use you to stop that train in Pasadena if we don't make it.

MURROW: Hume Fog. Do you remember any of the cheers you used to lead?

DINAH: Let's see: "Rackety, rack, rack, don't let them back," or something, "Hume Fog, Hume Fog High, Hooray." That couldn't have been one of the cheers, could it?

MURROW: I think it could.

GEORGE: It's not like Montana of course.

DINAH: It had a lot of those syllables in it, I know that, and it was very busy and we turned cartwheels. You don't want me to do that?

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DINAH: Hi sweetheart.

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DINAH: I don't know if I was the most celebrated but I'm the loudest they ever had in the history of Hume Joe.

GEORGE: We may be able to use you to scab this train in Pasadena if we don't make it.

MURROW: Hume Joe. Do you remember any of the cheers you used to lead?

DINAH: Let's see: "Rocket, rock, rock, don't let them back," or something. "Hume Joe, Hume Joe High, hooray." That couldn't have been one of the cheers, could it?

MURROW: I think it could.

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DINAH: It had a lot of those syllables in it. Know that, and it was very busy and we turned cartwheels. I don't want me to do that?

MURROW: Why not, no?

DINAH: There must be something in my contract says I don't have to turn cartwheels.

MURROW: George, it seems to me that you and Dinah have worked out the problem of marriage and a career successfully. What's the secret of it?

GEORGE: Well Ed, I wish I knew the secret, we could probably do quite well here in Hollywood advising people, or throughout the country as far as that goes.

DINAH: There isn't any secret; I think maybe you just have to like each other a lot and love each other a lot.

GEORGE: I think so, Dinah, I really do.

MURROW: Tell me, do you two criticize each other's work professionally?

DINAH: Only in the happiest and most optimistic and most favorable fashion, right?

GEORGE: Yes, that's right.

MURROW: Well that's a happy state of affairs. Tell me, you told us earlier you were leaving in a matter of minutes to take the train east. Do you think you will make it all right? I hope we haven't delayed you.

DINAH: It's a matter of seconds now.

GEORGE: We will call you from Chicago, Ed, in case we don't make it; don't wait up.

DINAH: We don't want to appear inhospitable but you

don't mind if we leave. You can stay.

MURROW: Thank you very much. We'll take care of the house while you're away.

GEORGE: We'll see you in New York.

MURROW: Right. Dinah, do I recognize the car?

DINAH: Beg pardon?

MURROW: I say, do I recognize the car?

DINAH: I certainly hope you do.

MURROW: It looks like a Chevrolet from here.

GEORGE: The most famous of all cars, Chevrolet.

MURROW: Good night.

GEORGE: 'Bye. See you in New York.

MURROW: That's right you hold the coat, Missy. Good night. We'll see you in town here the beginning of the week. [They drive off in car.]

MURROW: In just a moment we will take you for a visit with Francis Henry Taylor.

[Commercial]

MURROW: Francis Henry Taylor is the director of the largest museum in the western hemisphere, the Metropolitan Museum of Art here in New York City. But after fifteen years he's leaving next June to return to Wooster, Mass. to the smaller art museum there where he had previously spent ten years. An author of several books, Francis Henry Taylor wants more leisure to write and for his research and travel.

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During his stay at the Metropolitan Museum, Taylor doubled the endowment, more than doubled the attendance, and he triple the membership. Francis Henry Taylor lives in this apartment house in New York City. He's about ten blocks east of the museum and he has a view of the East River. Two of the Taylor children are away at school. Mrs. Taylor and the other two children are out and so tonight we visit with Mr. Taylor alone. Good evening, Mr. Taylor.

TAYLOR: Good evening, Mr. Murrow.

MURROW: I've always wanted to ask a museum expert one question. What do you do in a museum when your feet hurt?

TAYLOR: You do what you do when your feet hurt anywhere, just sit down. If your feet hurt in the museum it means that you have seen as much as you can stand because your brain hurts and your eyes hurt, and you oughtn't try to see everything at one time any more than you should try to read all the books in the public library.

MURROW: What about another effort to stump the expert? What would you say art is?

TAYLOR: Well art itself--it's much easier to say what art isn't.

MURROW: All right.

TAYLOR: It defies definition, but I feel that art is really the extension of the artist's personality. It's the translation of the stone or canvas of the personality of

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the man who created the work of art itself.

MURROW: Well it sounds rather like the old saying, "I don't know anything about art but I know what I like."

TAYLOR: Well that's a saying which has really become a gag but it's more true than you can imagine; in fact, it's too true to be funny, and if you don't like it you ought to admit it. So many people try to pretend they like things they don't understand.

MURROW: Well I like Jim Thurber's drawings, and Ben Shawns. Are they art?

TAYLOR: You bet they are, they're wonderful. They're the extension of vivid personalities, penetration. Thurber is one type of individual, and so are the other people. They all have their own particular stamp that they impress upon their work.

MURROW: Well would you say that at times artists are really in the true sense, reporters?

TAYLOR: Of course they're reporters, because they are always putting down what they see with their own eyes.

MURROW: Well I wonder if you would show us some of the art work you have collected?

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For instance, this portrait here, group portrait of my children which was done within a very small space, by Estey Williams; and then I have over here some things which I simply show you to show that you can get things very inexpensively if you want to look around. I found this pastel, for instance in the Paris Fleamarket. It's a pastel at the time of the French Revolution of a citizeness of France. I don't know who the artist was but I bought it for 3000 francs in the Fleamarket, which was something under ten dollars.

Then in my student days in Greece I picked up this primitive of one of the Greek Island schools, 16th century primitive showing the Madonna and child between two archangels and three saints. I think I paid the enormous sum of seven and a half dollars for that in Athens. So you don't have to be a millionnaire to get nice things that you want to live with; it's just a question of looking around and finding what you want and not being afraid to place your own hunches.

MURROW: Well sir, a moment ago you said you couldn't afford to buy the things you like. What would you buy if you had money, lots of it?

TAYLOR: Oh if I had lots of money I'd try to buy the Sistine Chapel, or Chartres Cathedral, or the Taj Mahal, any one of those things, trivial pieces to be sure. But you can get along with simpler things if you have to.

MURROW: What about the ordinary American who doesn't

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MURROW: What about the ordinary American who

have too much money. What can he buy in the field of art for say $25?

TAYLOR: Well a person can buy a very good drawing or lithograph; or a print for $25, and he will have the fun of discovering probably some young new talent. It will be something that he will like, something that he can live with. If it doesn't measure up later as his taste improves, to his standards, he can get rid of it and get something else; but you can get things, original works of art for very reasonable prices and that's what people should do because they should learn to live with the things which please them.

MURROW: Then it's better to have art at home than to visit museums?

TAYLOR: I don't say it's better; I think you should have both.

MURROW: Would you say there's more interest in art today than say ten or fifteen years ago?

TAYLOR: I think there is, very much more, and I think one of the reasons is that art is the only general basis of communication that we have left to us in the world today. Mass production has made it so that people never see a finished product. They spend their days putting in a single rivet in a riveting machine on the assembly line and they never see the whole thing. And today art has become a refuge for people whose lives are incomplete, and this tremendous vogue for

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popular art, for amateur paintings, the do-it-yourself craze, is all a reflection of this starvation which seems to me a part of the life of the present day.

MURROW: Well, would you say this sense of completeness, of seeing something finished is the real importance of art?

TAYLOR: I think to a great extent it is. As I say, it's a general communication of human aspirations and human spirit.

MURROW: Well sir, you've been at the museum for a long time. What's the most popular painting the Metropolitan has?

TAYLOR: I think the picture most often asked about is the great painting, the view of Toledo by Greco. I have a photograph of it here.

MURROW: That's in your own book, isn't it?

TAYLOR: Yes, that's a book that's just come out, Fifty Centuries of Art. It's a quick resume of the history of art, addressed chiefly to the television audience.

MURROW: What is it that fascinates people about that picture?

TAYLOR: I think it's the intensity, the mysticism, the turbulence of the landscape. It's very expressive of El Greco's rather tormented spirit, and it's one of the great landscapes of the 16th century.

popular art, for amateur paintings, the do-it-yourself craze, is all a reflection of this starvation which seems to me a part of the life of the present day.

MURROW: Well, would you say this sense of completeness, of seeing something finished is the real importance of art?

TAYLOR: I think to a great extent it is. As I say, it's a general communication of human aspirations and human spirit.

MURROW: Well sir, you've been at the museum for a long time. What's the most popular painting the Metropolitan has?

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MURROW: Well now this is something I've been wanting to ask you. Is there any place for television in art's future?

TAYLOR: I would think that television is the most important vehicle for the dissemination of art that has ever come to hand. I think it is just as important as the invention of printing was in the 15th century. After all, before words we had picturegrams, we had images to express ideas; and today we are able through television, to transmit ideas in visual form to mass audiences who have never had that type of visual experience in their lives, and I think that we will see in the future that museums particularly will devote more of their energies to broadcasting exhibitions just as the symphony orchestras and opera are broadcasting classical music to immense publics today.

MURROW: What do you think is wrong with television now?

TAYLOR: Well I think that it's a gadget that the people who are in the field haven't quite got the idea how to use it, and I think that sooner or later we're going to move away from the soap opera into more serious entertainment, things that people really want.

MURROW: Well I've heard it said that you don't like modern art. Is that right?

TAYLOR: That's absolutely untrue. I like modern

art; I like any art that is good. I'm deeply critical of things that don't come up to a single standard of perfection. I don't think that anything can be good just because it's modern. It's good because it's good, for no other reason.

MURROW: Well, what makes great art, Mr. Taylor?

TAYLOR: The universality of its message; the instantaneousness of its appeal. If a work of art is easily recognized as the epitome of an emotion or experience we've all shared and all known why then its message is universal, and that's the thing that really makes it great.

MURROW: How did you get into this field originally?

TAYLOR: Why I started out in medicine and then I got into romance languages and I was teaching abroad for the French government and I got terribly interested in Cathedral Chartres where I happened to be stationed and became more and more interested in art as time went on.

MURROW: Tell me this, do you like more things now than you did when you were young? That is, is your interest more varied?

TAYLOR: Oh definitely. And that's because I think that the eye increases--after all, a museum for instance, is nothing more than a gymnasium for the development of the muscles of the eye. Just as in any kind of a gym you develop certain muscles which are latent and haven't been properly employed, the more you look, the more you see, and consequently

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the more you enjoy.

MURROW: Then your advice would be that anyone who is interested in art should spend as much time as they can just looking and trying to understand the universality of the message the artist intended to convey?

TAYLOR: Yes, to look and look and look and look.

MURROW: Well thank you very much indeed, Francis Henry Taylor, for letting us come and visit you this evening.

TAYLOR: Thank you, Mr. Murrow.

MURROW: It's been very pleasant indeed and we hope you have a grand time and a little leisure when you go back to Worcester.

TAYLOR: Thank you very much.

MURROW: Good night.

TAYLOR: Good night.

MURROW: Good night, sir. We will be back in a moment.

[Commercial]

MURROW: Tonight we have been visiting in Hollywood and in New York. Those are some of the people who made this program possible. [Indicating credits]

Next week we'll be visiting with Helen Hayes and her husband Charles McArthur; and with Billy Rose. And now from PERSON TO PERSON good night and good luck.

PERSON TO PERSON with EDWARD R. MURROW

January 14, 1955 - 10:30 pm. EST.

Guests: Billy Rose and Helen Hayes.

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live; no film. Tonight we will be visiting not only with some interesting people, but we'll also be taking you into a couple of extremely interesting homes as well. First it will be showman Billy Rose here in New York City, and then up to Nyack, New York and actress Helen Hayes and her husband, playwright Charles MacArthur. We'll be ready in exactly twenty seconds.

[Commercial]

MURROW: Billy Rose is certainly one of the most publicized and controversial figures in show business. He is also one of the most versatile. In his lifetime he has been a shorthand champion, song writer, night club proprietor, theatrical producer, columnist and creator of many world's fair spectacles. He is also an art collector.

Billy grew up on New York's lower East Side in a cold water flat. Today he owns the Ziegfield Theater that you see here; an estate at Mt. Kisco, New York, and an apartment in New York City--right on top of the theater, as a matter of fact. It's quite unusual, but, then, Billy Rose is an unusual sort of man.

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Evening, Billy!

ROSE: Good evening, Ed.

MURROW: What are you doing in town this late on a Friday night?

ROSE: Late? This is practically the beginning of the day for me.

MURROW: Well, Billy, do you have much opportunity to put your famous shorthand to use these days?

ROSE: Sure, I use it all the time, Ed, for taking down notes, jotting down notions, but, of course, I don't think I can write in high speeds any more, but I think I can do about 175 words a minute comfortably and I'll tell you how come. About once a month I shut off the phone and ask someone in the office to read to me out of a book or newspaper. Believe it or not, I get the same exhilaration out of fast shorthand as some people get out of--oh, fancy figure skating or ski jumping.

MURROW: Uh, huh and the secret of it is really intense concentration; isn't it?

ROSE: Yes, sir.

MURROW: Now, Billy, are we in the same apartment that Flo Ziegfield had?

ROSE: Yes, this is the apartment, and I sometimes feel that it is populated by the pleasant ghosts of the stars who worked for Ziggy--Marilyn Miller, W. C. Fields, Fanny Brice, Jack Donahue, Will Rogers, not to forget the hundreds of beauti-

Evening, Milly!

ROSE: Good evening, Ed.

MURROW: What are you doing in town this late on a Friday night?

ROSE: Late? This is practically the beginning of the day for me.

MURROW: Well, Milly, do you have much opportunity to put your famous shorthand to use these days?

ROSE: Sure, I use it all the time. Ed, for taking down notes, jotting down notions, but, of course, I don't think I can write in high speeds any more, but I think I can do about 175 words a minute comfortably and I'll tell ya how come. About once a month I shut off the phone and ask someone in the office to read to me out of a book or newspaper. Believe it or not, I get the same exhilaration out of that about how some people get out of--oh, fancy figure skating or ski jumping.

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ful girls that Mr. Ziegfield glorified.

MURROW: How does it feel to occupy the apartment of the greatest showman of them all?

ROSE: Well, Ed, it felt a little funny at the beginning. I remember the first night I sat down at this desk. It was pretty late at night. I could have sworn I heard a deep, propulsive voice saying, "Are you kidding?"

MURROW: Billy, I understand there's a sort of peep-hole somewhere in the room that overlooks the stage; is that right?

ROSE: Yes, there is, Ed, a peep-hole about twelve feet wide. It's in the wall back of this couch. Let me show it to you.

MURROW: Do you see anything interesting?

ROSE: I think so. About 150 feet below me I can see the entire stage of the Ziegfield, and at this moment Elaine Malbin is singing "This Is My Beloved". The show, as you know, is KISMET, and if you will pardon the plug, KISMET is about the biggest box office hit in the 48-year history of the Ziegfield. Too bad I can't let your cameras pick up the shot, but the union, and quite rightly, would want a satchel full of money for this shot.

MURROW: These are your living quarters I take it. Do you have offices in the building, too?

ROSE: Yes, Ed. There's a floor of offices upstairs

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ROSE: Well, Ed, it felt a little funny at the beginning. I remember the first night I sat down at this desk. It was pretty late at night. I could have sworn I heard a deep, propulsive voice saying, "Are you kidding?"

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ROSE: Yes, there is, Ed, a peep-hole about twelve feet wide. It's in the wall back of this couch. Let me show it to you.

MURROW: Do you see anything interesting?

ROSE: I think so. About 150 feet below me I can see the entire stage of the Ziegfield, and at this moment Sylvia Malkin is singing "This Is My Beloved". The show, as you know, is KISMET, and if you will pardon the pun, KISMET is about the biggest box office hit in the 48-year history of the Ziegfield. Too bad I can't let your cameras pick up the shot, but the union, and quite rightly, would want a substantial fee of money for this shot.

MURROW: These are your living quarters I take it. Do you have offices in the building, too?

ROSE: Yes, Ed. There's a floor of offices and

out of which I operate my so-called ventures, and if you will spare me a few minutes, I will go up in the elevator.

MURROW: Let's go up anyway and have a look at it.

ROSE: Incidentally, Ed, there are a few pieces of modern sculpture around this place that you might want to take a look at later.

MURROW: Good! I see you're also an elevator operator.

ROSE: Yes, and a pretty bum one.

MURROW: We'll see whether you can level it off when you get up there. An art collector, an elevator operator--there's a man of many talents, and we'll see whether he comes up level. Oh, you made it.

ROSE: Yes.

MURROW: Billy, what's the poster on the wall there just at the end of the corridor?

ROSE: That poster is the sheet I put out on JUMBO and JUMBO was the musical circus I put on at the Hippodrome a long time ago with Jimmy Durante and Paul Whiteman.

Down here in the hall, Ed, like a real ham, I did this one. There are some songs I helped write. "It's Only A Paper Moon", "Without A Song", "That Old Gang of Mine", "Barney Google With The Goog-Goog Googly Eyes", "I Found A Million Dollar Baby In A Five And Ten Cent Store", "Great Day", "More Than You Know". "Me And My Shadow", and the more recent "I

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Want To Be Loved With Inspriation".

Of course, Ed, I wrote about 500 failures.

MURROW: I was just going to ask you where are the programs of the shows that "flopped"?

ROSE: Well, the shows that "flopped" are with the 500 songs that never happened, but here are some that didn't "flop". The Fort Worth Frontier Exposition in 1936, the Diamond Horseshoe here in New York City, the New York World's Fair Aquacade and CARMEN JONES, which Otto Preminger recently turned into a very fine motion picture.

Now, Ed, let me take you into the rehearsal hall. Of course, there's nothing but mice rehearsing here right now because we're redecorating.

MURROW: I bet there are some things in there you didn't know you had.

ROSE: Could be; let's poke around.

MURROW: What is the funny looking wheel at the end there, Billy?

ROSE: Well, in the carnival business it's known as the ham and bacon wheel. It's a game of chance in which the customer doesn't stand much of a chance. There are 171 numbers on it. Joe Citizen buys a ticket for ten cents and if he wins he gets a ten-cent box of bacon. This wheel, Ed, served me nobly on a midway once. I shall always remember it very kindly.

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MURROW: I bet there are some things in there you didn't know you had.

ROSE: Could be; let's look around.

MURROW: What is the funny looking wheel at the end there, Billy?

ROSE: Well, in the original business it's known as the ham and bacon wheel. It's a game of chance in which the customer doesn't stand much of a chance. There are 101 numbers on it. Joe Citizen buys a ticket for ten cents and if he wins he gets a ten-cent box of bacon. That's about all, except maybe on a midway once. I shall always remember it very kindly.

MURROW: Tell me, what do you do with that silver horn there, Billy?

ROSE: Well, I don't do much with it. I think I'm going to hang it over the piano as a sort of keepsake. I bought it in a hock shop about thirty years ago, and the late Ted Healy, the great comedian, used it in the finale of the first show I ever did, BABY FACE.

MURROW: Now, Billy, you've done a lot of shows, so it would follow, I assume, that you discovered a few stars in your time; haven't you?

ROSE: Yes, a few: Helen Morgan, Eleanor Powell, Abbott and Costello, Betty Hutton, Virginia Mayo, and the little lady who worked in a department store until I starred her in the San Francisco Aquacade, the obviously beautiful Esther Williams.

MURROW: We're going to be visiting with her on PERSON TO PERSON next month. I suppose, Billy, like any good businessman, you had Esther signed to a nice long contract?

ROSE: No, I never asked Esther to sign a long contract. As a matter of fact, I never asked for long contracts with any of the stars or any performers who became big stars. I guess I was too busy reading the stuff in my scrapbook where it says I am a brilliant businessman.

Actually, if you want to know how big a chump I have been in my time, back in 1936 at Fort Worth a girl auditioned

for me and after she had sung a couple of songs I told her to go home, that the theater was not for her. It might interest this audience to know that the name of that girl was Mary Martin.

MURROW: Let's talk a little bit about art, shall we?

ROSE: Okay, suits me.

MURROW: Down we go again on the elevator. There has been a great deal written about Billy Rose's art collection; his paintings, sculpture, china, antique silver and also some rather unusual furniture.

Billy, what prompted you to buy paintings in the first place?

ROSE: Well, it happened like this, Ed. About fifteen years ago I bought a private house on the East River and it had a lot of walls, and I could only think of three things I could hang on the walls: railroad calendars, Barnum and Bailey posters, and old masters, and out of pure poverty and snobbishness I went out and bought some fine paintings. Rembrandts, Frans Hals, Gauguin, and a few months later, so help me, Michelangelo. I fell in love with the paintings and I have been buying bits and pieces of art ever since.

MURROW: Billy Rose, is that little figure on your desk a particular favorite of yours?

ROSE: Yeah, I like it fine. It's a caricature in bronze by Dore, the famous French artist. And the bust over in the corner--I call it a "hussy"--is by Eillenadel, one of

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MURROW: Billy Rose, is that little figure on your desk a particular favorite of yours?

ROSE: Yeah, I like it fine. It's a sculpture in bronze by Dare, the famous French sculptor. And the best work in the corner--I call it a "masterpiece"--is by Aristide Maillol, one of

the great pioneers of modern sculpture. On the piano the elongated gentleman is Don Quixote by that brilliant young sculptor, Nathaniel Pine.

MURROW: I notice only one picture, or rather, photograph on the piano and if I had to take a guess I'd think it was Bernard Baruch.

ROSE: It's none other, the "Mr. Big" of my life. Ed, I met Mr. Baruch in 1917 when I went to work as a stenographer for the War Industry Board in Washington. I have enjoyed Mr. Baruch's friendship for 37 years and I'd say that the nicest thing by far about me is him.

MURROW: Well, there we have Bernard Baruch, the Ziegfield Theater, an art collection--it sounds pretty luxurious. Have you ever known what it was to go hungry?

ROSE: Yes, I've missed quite a few meals in my time. If I may be corny for a minute, I remember a stretch where I lived for three days on peanuts. My total capital at the time was fifteen cents, and I figured I could get the maximum amount of nourishment out of three bags of salted peanuts.

MURROW: Well, Billy Rose, tell me this. You have done a great many things, had a varied career, what is there left for you to do? What is the next horizon that you see?

ROSE: Well, Ed, I think I owe you a little exclusive for all this free time. My next project--rather, the

the great pioneers of modern sculpture. On the piano the elongated gentleman is Don Quixote by that brilliant young sculptor, Nathaniel Pine.

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MURROW: Well, Lilly dear, tell me this. You have done a great many things, had a wonderful career, what is there left for you to do? What is the best reason that you gave?

ROSE: Well, Ed, I think I owe you a little credit - ive for all this free time. My next project--action, th

project I'm going to tackle next is a permanent world's fair in mid Manhattan and it is to be called "The Palace of Progress". I've been working on this for a long time with William Decendorf of Weber-Knapp, the real estate firm that was largely responsible for the United Nations Building being in New York. The details of "The Palace of Progress" will be announced by Weber-Knapp in a few weeks.

I might add that it will be the largest building in the world and it will cost substantially more than $100,000,000.

MURROW: And beyond that you wouldn't give us any details tonight, Billy?

ROSE: Not tonight.

MURROW: Thank you very much, Billy Rose, for letting us come and visit you in your apartment in the Ziegfield Theater. Thanks a lot and good night, Billy.

ROSE: Good night, Ed.

MURROW: Good night. In just a moment we will take you for a visit with Helen Hayes and her husband, Charles MacArthur.

[Commercial]

MURROW: Helen Hayes has been called "The first lady of the American theater" and with good reason. In private life she is the wife of the author-playwright, Charles MacArthur, a former Chicago newspaperman and the author of many plays and motion pictures, among them THE FRONT PAGE and

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THE SCOUNDREL.

Since the death of their 19-year old daughter, Mary, five and a half years ago, Helen Hayes MacArthur has become the moving spirit behind the National Foundation for Infantile Paralysis. She is National Women's Chairman, and at Wellesley, Massachusetts, she helped found the first of thirteen respiratory centers for polio victims. It is called the Mary Mac Arthur Memorial Center.

Helen Hayes and Charles MacArthur live in this fourteen-room white Victorian house in Nyack, New York. That is across the river and about 35 miles up the road from New York City.

The MacArthurs have lived here for 22 years and tonight they are alone because their 17-year old son, James, is away at school.

Good evening, Helen.

HAYES: Hello, Ed, and welcome to Nyack.

MURROW: Thank you. How is James doing at school?

HAYES: He's doing just great in basketball. They have a very good team at Skolbury and he's one of the highlights, I think, of it.

MURROW: Tell me, is he going to be a playwright or an actor?

HAYES: I think he has ideas about the theater, possibly the technical end. I hope so.

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Helen Hayes and Charles MacArthur live in this fourteen-room White Victorian house in Nyack, New York. That is across the river and about 25 miles up the road from New York City.

The MacArthurs have lived here for 25 years and though they are alone because their 17-year old son, James, is away at school.

Good evening, Helen.

HAYES: Hello, Ed, and welcome to Tyrone.

MURROW: Thank you. How is James doing at school?

HAYES: He's doing just great in basketball. They have a very good team at Exeter and he's one of the high-lights. I think of it.

MURROW: Tell me, is he going to be a playwright or an actor?

HAYES: I think he has ideas about the theatre, probably the technical end. I don't know.

MURROW: Well, Helen Hayes, what part of the house are we in now?

HAYES: Well, I should think you might call this our family portrait gallery. Well, you see, first of all, here's our family register. There's the pickets in needle-point and that's a portrait of the house at the top, and then there is our immediate family with the dates of birth recorded.

MURROW: No portraits of you or Charlie?

HAYES: No, we never sat still long enough, but may-be eventually we will find the time.

MURROW: Where is Charlie now?

HAYES: Charlie is downstairs. Shall we go down-stairs and meet up with him?

MURROW: How many times do you think you have gone up and down these stairs in the last 22 years?

HAYES: Oh, perish the thought! The mind dawdles. Too many, I am sure, but this is the entrance hall and now we will go in and catch Charlie, I hope, if he is where we left him. Hello.

MURROW: Good evening, Charlie.

MAC ARTHUR: How are you, Ed?

MURROW: Fine, thank you. Charlie, what have you been doing lately?

MAC ARTHUR: The breath of the sheriff is hot on my neck. I'm spinning on my hands again with a play.

MURROW: Well, Helen Hayes, what part of the house are we in now?

HAYES: Well, I should think you might call this our family portrait gallery. Well, you see, first of all, here's our family register. There's the picture in media-point and that's a portrait of the house at the top, and then there is our immediate family with the dates of birth recorded.

MURROW: No portraits of you or Charlie?

HAYES: No, we never sat still long enough, but eventually we will find the time.

MURROW: Where is Charlie now?

HAYES: Charlie is downstairs. Shall we go down-stairs and meet up with him?

MURROW: How many times do you think you have gone up and down these stairs in the last 22 years?

HAYES: Oh, perhaps the thought! The dim-dawdle. Too many, I am sure, but this is the entrance hall and now we will go in and catch Charlie, I hope, if he is where we think him. Hello.

MURROW: Good evening, Charlie.

MAC ARTHUR: How are you, Ed?

MURROW: Fine, thank you. Charlie, what have you been doing lately?

MAC ARTHUR: The crease on the front of the bot my neck. I'm spinning on my hands again with a play.

HAYES: Which I hope to be in.

MURROW: Oh, good! We'll look forward to that.

Helen, how did you two meet in the first place?

HAYES: He won't like this. I told it before and he suffered for it a long time, but I was at a party feeling very shy because there were a lot of celebrities around, and I was sitting in a corner alone and a very beautiful young man came up to me and offered me some salted peanuts---

MAC ARTHUR: Have a heart, dear.

HAYES: Don't spoil my point. And he said, "I wish they were emeralds" as he handed me the peanuts and that was the end of my heart. I never got it back.

MAC ARTHUR: I think there ought to be a statute of limitations on lovelorn remarks. I got even a bit. I went to Burma during the war and got her some rough emeralds and brought them back and said, "I wish they were peanuts."

HAYES: He thought he'd ended that matter forevermore.

MURROW: Charlie, is it true, or perhaps I better ask Helen about this. Do you agree with the rumor that Charlie is much more a practical joker than a sentimentalist?

HAYES: No, he's not a practical joker in the sense of the word that we always think of it. He has never done a cruel thing and the only time he's ever gotten a little funny at anyone else's expense is when they get a little pompous. He's done it to me when I needed it.

HAYES: Which I hope to be in.

MURROW: Oh, good! We'll look forward to that.

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MAC ARTHUR: Have a heart, Sara.

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HAYES: He thought he'd ended that matter.

MURROW: Charlie, do you think, in fairness, I should tell Helen about this? Do you agree with the rumor that Charlie is much more a practical joker than a sentimentalist?

HAYES: No, that's a sentimental joker in the sense of the word that we always think of it. He has some cruel thing and the only time he's ever taken a little joke at anyone else's expense is when he's done a little joke. He's done it to me when I needed it.

MAC ARTHUR: Thanks for the halo.

MURROW: Charlie, you've written many plays. Have you ever appeared in one?

MAC ARTHUR: I should say I did. I had a little tiff with Helen when she was playing in WHAT EVERY WOMAN KNOWS 26 years ago. I settled it by going to Europe and then I came back and wanted to let her know I was in friendly soil and I went backstage and got on the stage in a mob scene wrapped in a red Tam o' Shanter and wrapped a scarf around my neck and blew her up in the lines and then when the crowd all vanished I was left alone on the stage. That cured me. They had to get a taxi to get me off.

MURROW: Tell me, what's the name of the dog?

HAYES: Napoleon. Nap for short.

MURROW: Helen, why did you decide to settle down in Nyack so far away from Broadway?

HAYES: We did it mostly because I always wanted my daughter, Mary, to grow up as I had done in a small town with a house with an attic and a backyard, and the neighborhood children to play with--you know, between supper and dark--and all the informal, happy life of small towns. And we came here because Charlie grew up here. He spent some of his boyhood here. He was at the Bible School up on the hill.

MAC ARTHUR: Believe it or not.

MURROW: If you should ever leave this house where

would you live?

HAYES: Oh, dear, I hate to think of such a thing. We do think about it once in a while. If we ever leave this house we will move just a few yards down the way toward the river. We have even gone so far as to have an architect work out a one story house because we get so tired going up and down, up and down the stairs. But whenever we think that we are going to do it, we remember all the things, the happy times we have had in this house and we look around and there are so many lovable scars. You know, Ed, there isn't a thing in this room or in this house that hasn't been turned in a cunning way so that a hole in the back of the lamp or something will be hidden. The puppies have chewed on the chair legs and the table legs, and the children have broken everything, and it's all very dear to us. It's sort of an elegant Tobacco Road. Some day we may get the courage to go and move into a very grand, new house.

Do you want to see the designs?

MURROW: Yes, I would.

HAYES: Well, here they are.

MAC ARTHUR: Out of the way, Nap.

HAYES: Come on. Come on, Nap. They're right in here. You see, we keep them up there to give ourselves heart and hope that some day we will have the courage to do it.

MURROW: Oh. It's very nice.

would you live?

HAYES: Oh, dear, I hate to think of such a thing. We do think about it once in a while. If we ever leave this house we will move just a few yards down the way towards the river. We have even gone so far as to have an architect work out a one story house because we get so tired going up and down, up and down the stairs. But whenever we think that we are going to do it, we remember all the things, the happy times we have had in this house and we look around and there are so many lovable scars. You know, I'd, there isn't a thing in this room or in this house that hasn't been touched in a cheating way so that a hole in the back of the lamp or something will be hidden. The puppies have chewed up the chair legs and the table legs, and the children have broken everything, and it's all very dear to us. This exact oil is elegant Japanese Hawk. Some day we may get the courage to go and move into a very grand, new house.

Do you want to see the cellar?

MURROW: Yes, I would.

HAYES: Well, here they are.

MRS ARTHUR: Out of the way, Tap.

HAYES: Come in. Come on, Tap. They're right here. You see, we keep them so cheap to give our guests laughs and hope that some day we will have the courage to do it.

MURROW: Oh. This very place.

HAYES: It would be lovely; wouldn't it?

MURROW: Yes, it certainly would.

That painting we see is familiar; isn't it?

MAC ARTHUR: That's Helen's sable coat. She overheard some sidewalk criticism of her attire and thought she would mend her ways and become a glamorous actress. On the way to the furrier's there was an art store--an art dealer and "The Little Lady With The Lace Hat" was in the window. That's the fur coat.

MURROW: That's where the sable coat went.

HAYES: I had a lot more fun out of that than a sable coat.

Look, here's one of the things I spoke of. [Indicated hole in lamp shade.]

Do you want to see our back parlor? This is the house with a back parlor.

MURROW: I think every house ought to have a back parlor.

HAYES: You haven't heard of them in a long while, I'm sure.

MURROW: Helen, that's a beautiful portrait there on your right.

MAC ARTHUR: That's Mary. That was a surprise gift for us when she was eighteen. She vanished for a while and we didn't know what was happening until she unveiled it. A

HAYES: It would be lovely; wouldn't it?

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MURROW: Helen, there's a beautiful portrait there on your right.

MAC ARTHUR: Where? Here? That was a surprise gift for us when she was eighteen. She vanished for a while and we didn't know where she was or people until she surprised us.

friend of hers had done it.

HAYES: It was exactly like Mary and we're very grateful to have it.

MURROW: I know you have another family at Wellesley. Tell us a little bit about that.

HAYES: That family, as I heard you telling your viewers, is named for Mary. They named it the Mary MacArthur Memorial Center. It's a sunny ward of twelve beds and they come in there sometimes very disheartened. All of them who come into the center have been in respirators. You know, that's the dreaded iron lung and sometimes they have been in it for a long while in hospitals where they aren't equipped to take the special care that that particular type of polio needs, and they come to Mary MacArthur. I remember one young boy of thirteen came who had been in a respirator for 18 months and in five weeks they had him weaned from it. We had the great joy of turning out about 40 or 50 to go home in the four and a half years that that center has existed. It is just half the size that we need and we have a waiting list but we hope we'll grow.

MURROW: I'm sure you will.

HAYES: I think they're all watching tonight. They are allowed to stay up when they know we're on television.

MURROW: Maybe the folks up at Wellesley would like to see more of your house.

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HAYES: I think they've all watching tonight. They are allowed to stay up when they know we're on television.

MURROW: Maybe the polio as at Wellesley would like to see more of your homes.

HAYES: I've always wanted them to. Thanks. Shall we go down to Charlie's domain?

MURROW: Let's do that.

HAYES: He tried to get away from all this Victorian splendor once. It didn't work though; we followed him. The children found they liked this part of the house better than the grandeur that you just saw.

MAC ARTHUR: This is "The Farewell to Victoria" here.

HAYES: And here's Charlie's supposed Edwardian bar.

MURROW: Well, I see a lot of pictures on the wall. Are they all of friends?

HAYES: Friends and acquaintances and people I have much admired. There is one picture over there that tells me the most. It is the picture of three people. I am the happy one in the middle. The man is Dr. Jonas Staulk and that beautiful woman is Dr. Jessie Wright. She invented the rocking bed which is the first step toward getting the victims of respiratory polio out of the iron lung.

Dr. Staulk is the man who will protect our young forevermore from polio with his anti-polio vaccines, which we expect to be a great success. We are already prepared to inoculate 9,000,000 children with it next summer. 650,000 were inoculated last June in the biggest test ever made in the history of medicine. They're such beautiful people--gentle people--the real saints, I think, of our day.

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MAC ARTHUR: This is "The Farewell to Victoria" hall.

HAYES: And here's Charlie's supposed downstairs den.

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HAYES: Friends and acquaintances and people I have much admired. There is one picture over there that tells me the most. It is the picture of three people. I am the happy one in the middle. The man is Dr. Jonas Stalk and that beautiful woman is Dr. Jessie Wright. She invented the iron-lung bed which is the first step toward getting the victims of respiratory polio out of the iron lung.

Dr. Stalk is the man who will protect our young people evermore from polio with his anti-polio vaccines, which we expect to be a great success. We are already prepared to inoculate 2,000,000 children with it next summer. 600,000 were inoculated last June in the biggest test ever made in the history of medicine. They're such beautiful people--lovable people--the real saints, I think, of our day.

MURROW: They are, indeed.

Charlie, I know you have a swimming pool out in the back of your house. Do you use it very much?

MAC ARTHUR: I'm a little bit shy about going down there right into a jack-knife or swan dive, and at my age, because there are always about 15 or 20 kids in there day and night. I'm in it some of the time.

MURROW: Helen, tell me, is it true that you gave the pool away?

HAYES: Well, in that sense I did. I just think that pools and children should be together and it does make it a little harder for us oldsters to go down there and get splashed around but I can't resist having them.

MURROW: Tell me, Helen Hayes, I heard that you once gave away the White House pool; is that right?

HAYES: Hm,hm; it's a bad habit;isn't it? I took the children of the play I was in a couple of years ago over to the White House to swim with the Eisenhower children--you know, the President's grandchildren. And at 5:15, which is his invariable custom, the President came into the Sitting Room where Mrs. Eisenhower and I were waiting for them while the children were swimming. He looked real bewildered--just like Charlie when he comes up from down the hill--and he said, "Who are all those children?" He said he went into the dressing room looking to see what it was all about and a little boy

MURROW: They are, indeed.

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popped out of the shower and looked at him, all naked and dripping, and said, "Geez, it's Eisenhower," and went back into the shower. He said, "Who are these children?" Well, you see, I'm a menace.

MURROW: A menace, but not to children.

Thank you very much, Helen Hayes, for letting us come and visit you in your home at Nyack tonight and thank you, Charles MacArthur as well.

HAYES: So long, Ed.

MURROW: Thank you very much, indeed.

CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

JANUARY 21, 1955 - 10:30 PM EST

Guests: Patrice Muncel and

John Mason Brown

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live; there is no film. From the mouths of mortals come many sounds but few more pleasant than the spoken word of the writer John Mason Brown or the musical notes of singer Patrice Muncel. You will discover this for yourself for tonight we will be visiting the homes of both. We will be ready in exactly 20 seconds.

[Commercial]

MURROW: Patrice Muncel is perhaps the most representative of a new breed of opera star. She is young and attractive and through her radio and television appearances has become known to millions who have yet to step through the doors of the Met. Pat, incidentally, at the age of 17 was the youngest singer ever to be signed by the Met. She is very much a home grown product, stamped "Made in the USA." She was born and raised in Spokane out in Washington, the inland empire in the evergreen state. She made her debut in the Met in 1943. In private life Patrice Muncel is the wife of Robert Shuler, a business and television producer who is also Pat's manager. Pat, Bob and their

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20 month old daughter live on the top floor of this very tall apartment house overlooking Central Park here in New York City. From their pent house with its four terraces they sometime see the city like a cloud under them and they can sunbath from June to November.

Pat, with all those terraces it's almost like living in the country, isn't it?

MUNCEL: Oh, Ed, it's just about as close as I think anybody could get. I can garden outside and well, the air is really fresh up here. It is really heaven.

MURROW: Do you ever get homesick. Do you ever get the urge to go back to that beautiful country in the Northwest and that snow on the P Hills at this time of year?

MUNCEL: Well, we just returned about 2 months ago from Spokane. I went out to open the Colesium and naturally the whole family went along so Bob got to see that beautiful country too for the first time and I do get a little homesick. I was amazed that it had changed as much as it has. It worried me a little and pleased me tremendously I must say but it's still just gorgeous. I don't think there is anything comparable to it.

MURROW: You must have had a lot of fun as a kid growing up in Spokane, didn't you?

MUNCEL: Oh, well, we had everthing there you know; there is skiing and skating and swimming and those beautiful

20 month old daughter live on the top floor of this very tall apartment house overlooking Central park here in New York city. From their pent house with its four terraces they sometime see the city like a cloud under them and they can sunbath from June to November.

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MURROW: You must have had a lot of fun as a kid growing up in Spokane, didn't you?

MUNCKI: Oh, well, we had everything there you know; there is skiing and skating and swimming and those beautiful

mountains and lakes. I did. I still do.

MURROW: The pride of Lewis and Clark High School, weren't you?

MUNCEL: Oh dear.

MURROW: You seem to me to be a sort of happy go lucky person. Is that right?

MUNCEL: Well, I am absolutely happy and luck seems to go with me constantly. I can't believe it. It is wonderful, really wonderful.

MURROW: You live just across the street from the park. I suppose if you have to live in New York it's nice to see some trees once in a while, isn't it?

MUNCEL: Ed, we wake up to the most beautiful city in the morning you could possibly imagine. It is gorgeous at night. Well, it is just beautiful. Would you like to see it?

MURROW: Yes. What room are we in now?

MUNCEL: Well, you are not in any room yet but you are going to a room.

MURROW: Good.

MUNCEL: I'm going up our circular inside stairway, sort of a stage prop to the Shuler household - strictly a theatrical prop and very difficult to get up and down but we love it. Now we are coming into our den, sitting room, play room, just general living room with the birds, and, well, everything.

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MURROW: And this is where you can look out over the park, is it?

MUNCEL: Yes, this is about the prettiest view, I think, in the whole wide world. We are looking down Central Park South, down 8th Avenue. I don't suppose you can see the park tonight.

MURROW: Yes, we can.

MUNCEL: Can you?

MURROW: Yes.

MUNCEL: Well, it is a gorgeous sight and the lights of Manhattan are just like a fairy tale I think. It's really wonderful to be able to have this at our disposal every day and every night.

MURROW: Oh, it is a great view. Pat, tell me, are you pretty still much of an outdoor girl?

MUNCEL: Yes, well, Bob and I love sport so much that we live outdoors about as much of the time as we possibly can and love skiing and skin diving and all sorts of things.

MURROW: Skin diving? You mean swimming under water?

MUNCEL: Yes, under it and on top of it and looking at the fish and everything that is there to look at.

MURROW: Do you catch many fish that way?

MUNCEL: No fish, Ed, but we do catch a lot of coral which we are very proud of and we have turned these antique

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hurricane lamps, well, antique hurricanes into lamps really, and put the coral that we have dredged up from the bottom of the sea inside and I think it makes a very effective lamp. I wish you could see the colors because they are bright yellow and bright purple and pink and I think very exciting.

MURROW: Well, isn't all this activity a little rough for an opera singer?

MUNCEL: Well, it depends entirely on how well prepared you are for it. I studied-- well, first of all, of course, we were born healthy, I think, out in Spokane.

MURROW: Yes.

MUNCEL: And then, oh, I study things to prepare myself for the strenuousness of this particular life which is mighty strenuous, I must say, and primarily I studied fencing which was wonderful for the theatre and for, you know--

MURROW: Well, how does fencing help an opera star?

MUNCEL: Well, it gives you a stance, Ed. In fencing I probably will never use it, you know, in the opera, because there aren't very many situations for a feminine fencer but it gives you a wonderful grip on the floor. You know, you just never feel insecure and you know how you know people sort of walk as though they are almost ready to fall.

MURROW: Yes.

MUNCEL: Particularly on a stage but fencing gives you a wonderful body stance and grace, real grace. It is a

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MURROW: Yes.

MUNCKI: Particularly on a stage but fencing gives you a wonderful body stance and grace, real grace. It is a

wonderful sport.

MURROW: Pat, has anyone ever remarked that you have very expressive hands?

MUNCEL: Yes, I think I owe a great deal of that to my Italian teacher who was a very voluble little Italian, Oh, she was tiny, but she was just a bundle of dynamite and she taught me to speak the language you know, not just speaking, but with all of me as the Italians do and--

MURROW: Yes.

MUNCEL: --and they can't talk without their hands and well, I just couldn't possibly talk if you tied my hands behind my back any more.

MURROW: Tell me, where is Bob tonight?

MUNCEL: I think he is downstairs, now. Would you like to come on down with me?

MURROW: Yes, I would. That is a very unusual dress you are wearing, isn't it?

MUNCEL: Well, I suppose it is. It is a fur hostess gown, Ed, that I am very fond of and a nice thing. Even though it's warm in here we sort of have the feeling that it is cold outside and so this makes me feel nice and toasty. I didn't make this one, however. I usually like to make some of my own clothes but this was quite a project so I couldn't undertake that. This is my hubband, Bob.

MURROW: Evening, Bob.

wonderful sport.

MURROW: Pat, has anyone ever remarked that you have very expressive hands?

MUNCEL: Yes, I think I owe a great deal of that to my Italian teacher who was a very voluble little Italian. Oh, she was tiny, but she was just a bundle of dynamite and she taught me to speak the language you know, not just speaking, but with all of me as the Italians do and--

MURROW: Yes.

MUNCEL: --and they can't talk without their hands and well, I just couldn't possibly talk if you tied my hands behind my back any more.

MURROW: Tell me, where is Bob tonight?

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MURROW: Evening, Bob.

SHULER: Evening, Ed.

MUNCEL: Sitting by the chandelier.

MURROW: Bob, Pat was just telling me about her clothes. Could I ask you a personal question. Is she a practical wife?

SHULER: Well, I would hardly describe her as practical, Ed. I think she may save a few dollars making her own clothes from time to time but she spends them about a thousand times over on her collection of furs.

MURROW: Bob, what kind of cook is Pat. She tells me she's pretty good.

SHULER: Well, she's a very excellent cook.

MUNCEL: Certainly am.

SHULER: As a matter of fact I have to spend about an hour every day at the Gym to work out the results of her cooking.

MURROW: Pat, what's the specialty of the house?

MUNCEL: It's Chicken Kiev, an exotic sounding dish, and it's really quite wonderful. Would you like to know what it is like--

MURROW: Yes.

MUNCEL: --what it is made of? Well, you take a really beautiful plump chicken breast and have it boned and you then put a larger finger of butter inside that and chopped garlic and parseley, chopped parseley, salt and pepper it and

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then fold the four corners in such a way the butter can't get out and then dip the whole thing in egg and bread crumbs and bake it and serve it on rice, or wild rice - wonderful.

MURROW: Sounds fattening to me.

MUNCEL: It's terribly fattening. That's our main problem in this house because, well, we are like Jack Spratt and his wife really. I don't gain an ounce and Bob has a terrible time keeping the weight down but he has a much worse problem because he is president of the C- Candy Corporation and we are constantly loaded with candy in this house and he's really a foodoholic I think. He just can't keep away from that candy. So, I'm constantly taking it out as fast as it comes in.

MURROW: Bob, tell me, you've worked in TV. Have you ever worked with Pat?

SHULER: Yes, as a matter of fact we formed a television company to produce our own television films just recently and we took off to Italy to make a pilot film for a series that we hope to sell. We have it on the market now.

MUNCEL: Oh, the series. Oh, it was fun. We had a wild time.

MURROW: Is your daughter in the series too?

SHULER: Yes, I would say she is.

MUNCEL: Very loudly so.

MURROW: Do you think it is too late for us to

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meet her tonight?

MUNCEL: Well, let me see, Ed. There has been so much going on in this apartment today that, I don't know, she was pretty excited. I think maybe she's up.

MURROW: Bob, what happens to her when you go traveling?

SHULER: To Heidi?

MURROW: Yes.

SHULER: Well, she's a pretty normal child. She travels along with us where ever we go. I think, as a matter of fact, she is probably one of the best traveled babies in the world, Ed. We took her half way around the world when she was just 2 months old. She has been in and out of the Casbah in Fez, across North Africa and as a matter of fact she had her first swim on the beach in Tangiers.

MURROW: Oh, wonderful.

SHULER: Very well traveled child, and here is Heidi.

MURROW: Hello, Heidi.

MUNCEL: Do you have any comments to make tonight?

MURROW: Hi, Heidi.

MUNCEL: This is a pretty wild evening for you, isn't it? Whoops-daisy!

MURROW: She isn't very communicative, is she?

MUNCEL: Isn't this exciting?

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MUNCEL: Isn't this exciting?

MURROW: How are you, Heidi. Do you think she is going to be an opera star.

MUNCEL: She's a very sleepy girl. Well, I don't know. She vocalizes along with me quite frequently.

SHULER: A little flat.

MUNCEL: Flat but very loud and I don't know, when she doesn't get her own way, well, not always, but once in a while, she gets very excited and bites so we have decided that perhaps White Stag would be a good fighting title for her if she wanted to be a fighter.

MURROW: Bob, you probably have your hands full with Heidi. How about Pat? Does she give you much trouble?

SHULER: Well, as a matter of fact I think she is a model wife, Ed. The first thing in the morning when she vocalizes while I'm trying to shave it's a little bit disconcerting.

MUNCEL: Wouldn't that be disconcerting though. You know we were talking yesterday about a man's privacy while shaving and I really think it's very important and I try but I vocalize completely unconscius or subconsciously I guess and it's a habit I'm trying to curb though because I hate to lose my husband because of my singing. It would be a terrible thing if he slit his throat one of these mornings.

MURROW: Pat, do you remember the day you auditioned at the Met?

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MURROW: Pat, do you remember the day you met Bob at the Met?

MUNCEL: That's a day I'll never forget as long as I live, Ed. I was so young that I had no nerves which came after a very short time I must say and came in in Bobby socks and a skirt and a hat, a cloche hat, we were all wearing them in high school -- oh, you want that? You can have that, darling. Do you want it -- and just suddenly there I was in the Metropolitan. I could hardly believe it. It was pretty exciting experience but life seems -- oh, buttoned, you want it buttoned -- we got a word, Ed, we got a word. She has a huge vocabulary but it's just too late.

MURROW: Heidi, we have to go now. Thank you very much. Good night.

SHULER: Say bye-bye to Ed.

MURROW: Good night, Pat.

MUNCEL: Good night, Ed, and thank you very much for coming.

SHULER: Good night, Ed.

MURROW: Thank you very much.

In just a moment we will take you for a visit with John Mason Brown.

[Commercial]

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MURROW: And, now, ladies and gentlemen, we are going to visit a man who needs no introduction. But, for those of you who have not heard John Mason Brown on any of his many lecture tours across the country, read any of his newspaper or magazine articles, his criticisms of the theatre, his essays in the Saturday Review, his books ranging from DANIEL BOONE to THE ART OF PLAY GOING, for those of you who were not privileged to observe him during the war as I was, or have heard him on radio or television, I give you the estimate of another critic, Brooks Atkinson, who wrote in the NEW YORK TIMES,

"John Mason Brown is a prodigiously learned man who has apparently read everything, seen everything, and forgotten nothing."

John Mason Brown, his wife Katherine and their two boys live in this apartment house in the upper East side of Manhattan. This is where he does his writing, composes his lectures, when he is not out doing the lecture circuit. But now as he has heard so many toastmasters say, I give you a man who needs no further introduction, John Mason Brown himself.

John, how was the introduction?

BROWN: Oh fine. You couldn't have done better, Ed, and thank you, and thank you above all for remembering my name. I don't always have that good fortune.

MURROW: Well, John, where have you been speaking recently?

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MURROW: Well, John, where have you been speaking recently?

BROWN: Recently I have been speaking in New York at the Town Hall and I leave at the end of this week for Florida and for Georgia and then right after that for the West coast.

MURROW: Why were you particularly grateful to me for remembering your name, John?

BROWN: Well, strange things happen. I remember one night in Reading, Pennsylvania an over-worked lawyer introduced me and he had no time to find out who I was and told me so and so I left him to his own devices and he got up and said,"ladies-- this is the way he solved the problem-- "ladies and gentlemen," he said, "this has been quite a big day in Reading. This morning the deer season opened and tonight we have John Mason Brown" and he sat down.

So, when I got up I couldn't resist saying,

"Ladies and gentlemen, let me make it clear I am here for the dough and not the deer."

MURROW: John, does Mrs. Brown travel with you?

BROWN: Well, Ed, I wish she did but these are hard trips, one night stands. They are almost like whistle stops, the difference is that I only run for trains; I don't run for office and that does make a difference. You have to get used to trains, sleeping, crawling in and out of trains, into hotel beds, getting up early. Ed, you know Kathy.

MURROW: Yes, good evening, Mrs. Brown.

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MURROW: Yes, good evening, Mrs. Brown.

MRS. BROWN: Good evening.

MURROW: How are you?

MRS. BROWN: Fine, thank you.

MURROW: Where are the boys tonight?

MRS. BROWN: Well, one of them is at Harvard, a freshman at Harvard, and our second son is a third former at boarding school. We miss them terribly. The apartment seems emptier and emptier without them.

MURROW: I can well imagine. Tell me, does John try out his lectures on you before he goes out on the road?

MRS. BROWN: No, as a matter of fact, he doesn't. But he does try out his writings. He always comes in and says, "How is this for a lead," and then he is apt to read sentence after sentence, paragraph after paragraph, chapter after chapter. It's arduous work for John but it's rewarding listening for me.

BROWN: That is what is known as a public statement.

MURROW: Yes, it was. John, I know from experience that there is one thing a speaker cannot rehearse and that is the question period that follows the talk. Do they ever throw you any curves?

BROWN: They do indeed. Speaking of curves I am not mentioning Marilyn Monroe.

MURROW: Yes.

MRS. BROWN: Good evening.

MURROW: How are you?

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BROWN: But I will tell you what happened to me at the University of Cincinnati before a business group and a university group. I thought I had spoken with what I hoped was some learning and certainly with devotion to Shakespeare for a long time. When the question period came, the first question is still my favorite question that I ever had asked. It was, "Mr. Brown, will you please tell me the telephone number of Carmen Maranda."

MURROW: How did you answer that, John?

BROWN: Well, much to my sorrow I didn't know it and if I had known it I am not so big a fool as to have told it to someone else.

MURROW: Mrs. Brown, I know that John does a lot of his work here at home. How does he react to normal wifely interruptions?

MRS. BROWN: Well, fairly excellently for the most part. As a matter of fact he may answer the telephone. He welcomes that am an interruption - hangs on it.

MURROW: Does he?

MRS. BROWN: Yes.

MURROW: John, let's assume for a moment that Atkinson was right when he said that you have apparently read everything. Where do you keep your books?

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never have enough space for the books that you want. You can only have a skeleton library, where even book shelves speak volumes about their owners. These are some of the books in this room. I wish all the walls were covered with books but Kathy won't let me do that. I have, I think, a system for arranging them. It is so good, of course, that it doesn't work.

MURROW: How does it work, or how doesn't it work?

BROWN: Well, you see I am supposed to start chronologically and then each country is arranged chronologically. I start far over there with Egypt and work down here to these shelves where you get into the British, the Victorian and right down here to Mr. Winston Churchill and then you get suddenly Gibbons and with the decline and fall of the system which is right here and then you get into the Russian section, the Swedish section and then some of the French books.

MURROW: John, what about your own books. What are your latest ones?

BROWN: My own books?

MURROW: Yes.

BROWN: Well, I did a job AS THEY APPEAR - collection of the Saturday Review essays and as a juvenile for THE LANDMARK - DANIEL BOONE.

MURROW: Yes.

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MURROW: Yes.

BROWN: I hope I brought some of the Kentucky's

affection in writing about Daniel Boone.

MURROW: You certainly did. Did you find it tough to write that Landmark book?

BROWN: Only because Daniel Boone lived so long. He lived forever.

MURROW: Well, John, as an author of 16 books, who are your favorite authors.

BROWN: Ah, some of them are already in the Americana section but others you will find in here. Ed, I lead you now into what is politely known as my study.

MURROW: Right.

BROWN: Though most of my friends I'm afraid, in a friendly manner, describe it as the Chamber of Horrors. They say it has a "Chas" Addams look. It looks as if the Collyer brothers had been here but I hope it hasn't that fragrance.

This is a book in which-- well, I will just show you. This side is all criticism. Over here I have research books, a collection of my own books and the Encyclopedia Britanica and ... [garbled] ... those invaluable Western books.

MURROW: You have got some pictures there too, haven't you?

BROWN: I am told, I can't count very well, that there are over 60 in this room. Nobody likes to dust them.

MURROW: Well, anyone who is interested in

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MURROW: Well, anyone who is interested in

literature must be interested, I suppose, in Shaw. Did you ever meet him, John?

BROWN: I have met Shaw four times, four times that are memories that I shall treasure forever. He didn't remember any encounter. This, I think, is one of the finest pictures ever taken of Shaw. It is the famous K-photograph and I think all the values are wonderful, the depth and distances. The last time, Ed, I saw Mr. Shaw was when the Saturday Review sent me over at the time of Mr. Shaw's 90th birthday. I went 2,000 miles and told him so but I made the fatal error of dropping him a long letter explaining to him that I wanted to see him about his birthday and you know that Shaw when he was asked to go to Stratford said, "Why should I celebrate Shakespeare's birthday, when I never celebrate my own?" But in reply to my long letter asking for an article and interview in celebration of the birthday I got one of the Shaw post cards, the famous post cards, which in curt brevity he dismissed me. He said,

"Many thanks for the warning. My doors shall be double locked against you and the peck of troubles you have promised me. Absolutely no to all of them. Bon Voyage.

"G. Bernard Shaw."

MURROW: Well, John I know you have been doing books for a great many years. Let's give you a top assignment. How many books could you review in a minute?

BROWN: That is hardly an Aristolean approach to book reviewing but may I quickly just mention some of the contemporary books that I have read and enjoyed a great deal. Here I think is one of the most distinguished books of the winter, Cecil William Smith's THE REASON WHY.

MURROW: Oh yes.

BROWN: And that brilliant piece of reporting of the Crimean war and that pathetic system of war. I don't know of any more distinguished historical writer of the year.

MURROW: I agree.

BROWN: Here is a fascinating novel by an Englishman. This is C. P. Snow's book THE NEW MEN. It tells in absorbing terms the struggle of the British scientist to win the atomic bomb. Here is a book that I am very fond of. It is truly an autobiography of the U. S. A. by Emily Davies. It is called PROFILE OF AMERICA and I can't imagine-- a book of its fine collection of great historial documents and superb photographs and excellent editing that it seems to me it should be in every reference library and on every desk.

MURROW: John, the minute is up.

BROWN: Oh, four more to go.

MURROW: Yes, I know. Do you ever look back on the old days when you were doing a daily review of books?

BROWN: You mean of plays?

MURROW: For newspapers, yes.

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MURROW: Or newspapers, yes.

BROWN: Yes, I do look back and I look back with a kind of high pleasure and recollection and an equally high pleasure because those days for me are over. I still-- down there are the whole collection of daily columns. I had to write a daily column for the Post first thing-- the World Telegram-- which was a critical column when they want plays that were open but it took an awful amount of work and right now may I say after the war I made up my mind that nothing but poverty could bring me back to daily reviews. Horses couldn't drag me there.

MURROW: John, I remember you were a special kind of reporter during the war, and I remember it very clearly. Tell us a little about that, will you.

BROWN: Well, Ed, I had the high good fortune, because all of us weren't faced with good fortune, to serve under Admiral Kirk who commanded one of the task forces in Sicily and was in command of all the American Assault forces off Normandy and the assignment he gave me was what I think fitted to one who in Naval uniform looks like a traveling Shubert production of Pinafore and who had no role of ambition to be Nelson. As a gallant Southerner I was given a job which meant a great deal to me and I hope it meant something to others. It was Admiral Kirk's idea - indeed it was his order - he ordered me two days out on the way to Sicily to report to all the men on our ship what was happening every day and also

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throughout the action. It was Admiral Kirk's excellent, I think, superb conviction that this was a democratic war and, therefore, the men that were fighting in it had the right to know why they were fighting and what was taking place about them at the moment of action.

MURROW: John, did you think this theory has some peacetime even cold war application.

BROWN: Never more so than now, never more so than when information is kept hidden, never more so than when people are victims of fear. At the present moment I should believe as a mere citizen and a reporter that the real way for us to win this cold war would not be to take on the manners of our enemies or the people whose system we despise but to be as unlike them in our method as possible, to let the mind range free, because that is the test and persuasion of freedom.

MURROW: Is that why you like lecturing, John?

BROWN: Well, I like lecturing because I am a Southerner to begin with but I also like it because I haven't the gift of silence. But I also like it because I respect it highly as a medium of communication. It seems to me as respectable as, well, Ed, writing or any other form of trying to express a hope or an idea to other people.

MURROW: Thank you very much, John Mason Brown, for letting us come and visit you tonight. It has been very pleasant indeed and would you say our thanks to Mrs. Brown

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as well.

BROWN: I certainly shall.

MURROW: It has been very pleasant. Thank you, John. Good night, good luck.

BROWN: Good night.

MURROW: We will be back in a moment.

[Commercial]

MURROW: There are some of the people who made tonight's program possible.

Next week on PERSON TO PERSON we will be going to visit Bill Holden in Hollywood and the model Jean P-

And, now, from PERSON TO PERSON, good night and good luck.

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PERSON TO PERSON with EDWARD R. MURROW
Guests: Jean Patchett and Louis Auer
William Holden and Brenda Marshall
Friday, January 28, 1955 - 10:30 EDT.

MURROW: Good evening. I am Ed Murrow. The name of the program is PERSON TO PERSON. It is all live; no film.

Tonight we will be visiting first here in New York with the country's outstanding fashion model, Jean Patchett. Then we will move across the country to Hollywood to the home of Academy Award winner, actor William Holden and his family. We will be ready in exactly 20 seconds.

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MURROW: The name is Patchett, P A T C H E T T, Jean. Age 29. Born in Preston, Maryland. Population 395. First job behind the counter of a grocery store. Next moved to Baltimore. Worked there as a secretary. In 1948 came to New York. Three years later married Louis Auer, banker.

The name of Jean Patchett may not mean very much to you, but more than likely you have seen this eye; this mouth, and, of course, the famous beauty mark.

The success of a model can be measured by the number of magazine covers she appears on. Jean Patchett has been on many. In a business as competitive as modeling is, Jean has been the most sought after model for nearly seven years.

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Evening, Jean.

PATCHETT: Hello, Ed.

MURROW: Other than being a good model, what kind of a model would you say you are?

PATCHETT: Well, they consider me a high fashion model.

MURROW: Now I am completely out of my department and utterly ignorant. What does that mean?

PATCHETT: Well, it means that I am too tall to be a junior, like wearing a size 9 or 11, so I have to wear 10's and 12's, so---

MURROW: So that makes you a high fashion model; right?

PATCHETT: Yes. I'm too long-waisted to be ajunior. Put it that way.

MURROW: Jean, a moment ago we looked at a VOGUE cover. It was just your eye and your mouth on it. Does that sell any high fashion clothes?

PATCHETT: Well, in a way, I suppose so. It started a new fad called the "Jo-eye". It's over-exaggerated and sort of gives a more sophisticated look to it.

MURROW: Jean, I ought to remember things like this but I just don't. What color are your eyes?

PATCHETT: Oh, Ed, don't you know? Come a little closer.

MURROW: Oh, if only we had color television. I

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notice you are almost smiling now. In fact, you are. But so often in your pictures you are so very serious. Is there a reason for this?

PATCHETT: It seems when I first started working they wanted to make me a junior, and since I am so tall and so long waisted, I couldn't wear junior clothes and stand in cashmere sweaters and skirts, and polo coats and the wind blowing through my hair so I decided to be a high fashion model and didn't smile at all which made me look a little older, I think.

MURROW: Do you like working with particular photographers?

PATCHETT: Eh--yes.

MURROW: Well, we won't ask you to name them, but tell me this: Does Lou ever object to your heavy schedule?

PATCHETT: Oh, I don't believe so. We have lots of fun together. I don't really work very hard. I only work three and one-half days a week and stop work at 4:30, and we have lots of fun.

MURROW: Evening, Lou.

AUER: Evening, Ed, how are you?

MURROW: Fine, thanks. Tell me, how is she doing at this business of being both model and housewife?

AUER: I hate to say it in front of her, it is a little bit of a commercial, but she is much better as a housewife than she really is as a model. She's top-notch as a house-

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wife.

MURROW: I wonder if your credentials are any better than mine, Lou.

AUER: I don't think so.

MURROW: I know that you are in the banking business and it seems to me that that industry is getting more public relations-minded; isn't it?

AUER: Yes, Ed, that is very true. I happen to be in that general end of the business. I am with the New York Trust Company and I travel trying to bring the banking business to people around the country who would have need for a New York bank. And that seems to be a very definite trend in the banking industry: that they are trying to bring the bank to more and more people throughout the country.

MURROW: Jean, it appears to me that the secret of success in any field is to have some kind of trademark. Is that right?

PATCHETT: Well, it has been that for me. My eye and my mole, which is on the right side of my face, is my trademark. Practically the only way my mother can recognize me sometimes.

MURROW: Tell me, do you ever have a desire to become an actress instead of a model?

PATCHETT: Oh, only when I go to the movies or to the theater, but not any otherwise; no.

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MURROW: Do you cry at the movies?

PATCHETT: Well, now--yes. Listen, Ed, I have something to show you.

MURROW: Good.

PATCHETT: Will you come through here with me.

MURROW: Right. Thank you. What are you going to show us, Jean?

PATCHETT: Now, you just wait a minute! I can hardly get it off the door knob. Look at what someone has commercialized.

MURROW: Pajamas.

PATCHETT: Yes. These are pajamas with the eye and the mouth and I think it is very clever actually. They are young men's pajamas. Too bad I'm not getting a little royalty or something from this because---

MURROW: I think it's unfair and it might even be illegal.

PATCHETT: I don't know.

MURROW: Do you remember your first modeling job?

PATCHETT: I remember it very well. For raincoats. I burst into tears and I was ready to stop being a model. It was just horrible.

MURROW: Let's see it and let us judge.

PATCHETT: I'm sorry, Ed, I don't have it, but I do happen to have my first cover which is VOGUE of 1948 in September.

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And then I have--here are two pictures that were taken in Mexico. And this is the cover that was on November HARPERS, and here is the eye and mouth you were speaking about earlier.

MURROW: Jean, at the risk of starting an argument in a few million homes tonight, how long does it take you to make up?

PATCHETT: Well, if I am in a hurry ten minutes. If I am not in a hurry, 20 minutes.

MURROW: Unfortunately, we haven't got that much time, but how do you do the eyes? Can you show us that?

PATCHETT: Just one minute. We don't have a vanity so we will have to go back into the living room and I will try to show you.

MURROW: Tell me, does Lou ever say that it seems longer than 20 minutes when he is waiting for you to go out?

AUER: I heard that. The only time it takes longer than 20 minutes is when we are really in a hurry to get out, and then it takes 45 minutes.

MURROW: Well, now Jean, how about that makeup lesson?

PATCHETT: First thing I use a lipstick brush and then mascara. I wet the mascara. I start from the inside and work out to the very end and make the "Jo-eye". And I also darken my mole for when I am working. It stays on longer for my day's work. I put it on once in the morning and then I

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don't have to change it again.

MURROW: Wonderful!

PATCHETT: It's really very great.

MURROW: Why don't you do the other eye for us?

PATCHETT: All right. I'm hiding the one side of my face.

MURROW: Lou, I suppose being married to a model there are many nice things about it, but one is that you never run out of a good subject to photograph. Is that right, Lou?

AUER: You have touched on a rather tender subject, Ed. As a matter of fact, I am an amateur photographer of no standing whatsoever, but I do have a little movie camera and take pictures occasionally during the summer. We have a little summer place in Westhampton and I found after getting the films developed at the end of the summer, that I had taken more pictures of other attractive girls than of my wife, which was the source of a little argument.

PATCHETT: Including dogs and cats and birds and the ocean, and there was a moon once.

AUER: There was a moon; that's true. I happen to be a little partial to those dog shots. I don't know why, it's---

PATCHETT: We love dogs.

AUER: But that seems to be it.

MURROW: I meant to ask you earlier, but how did you two meet?

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PATCHETT: Hmm.

AUER: Hmm.

MURROW: Is that an answer?

PATCHETT: Well, through two model friends that we had and it was at a luncheonette here in town several years ago.

MURROW: Not so many. We have been looking around your apartment. Where is your television set, Lou?

AUER: Oh, oh. That's a bad question.

PATCHETT: You tell them; I won't.

AUER: I want a television set but, unfortunately, I can't seem to get one in the house. There is a certain party here who doesn't want one.

MURROW: Perhaps that is a question I shouldn't have asked.

PATCHETT: No.

AUER: Actually we are very partial to the movies.

PATCHETT: We love the movies. That's where I cry most of all, I think.

MURROW: This gets worse and worse.

PATCHETT: I really don't cry all the time.

AUER: We are giving the movies a commercial. It is not intended.

MURROW: We are going out to see Bill Holden pretty soon so that will be all right.

What is the most exciting assignment you have ever

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PATCHETT: Oh, dear!

AUER: Making breakfast for me?

PATCHETT: Well, I suppose going to Peru was the really greatest thing because it was really my first great trip and my first great picture. It was a wonderful trip and my career started on that trip. We worked very hard but some great, wonderful pictures came out of it. The photographer won an award for it, in fact. I don't know whether you call that exciting, working hard, but---

AUER: As a matter of fact, the best picture I have ever seen of you was on that Peru trip---

PATCHETT: That's right--on a plane.

AUER: ---on a plane.

MURROW: Well, Jean Patchett and Lou, thank you very much for letting us come and visit with you. It has been very pleasant, indeed.

In just a moment we will be going to Hollywood for a visit with Bill Holden and his family.

[Commercial]

MURROW: William Holden is what is known in Hollywood as a "hot property". He has not been able to fill the demands for his services as a motion picture actor. Last year he won an Oscar for his performance in STALAG 17. Since then he has starred in such pictures as EXECUTIVE SUITE, SABRINA, THE

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Bill Holden and his wife, Avis, who is known on the marquees as Brenda Marshall, and their three children live in this house in the Paluca Lake section of Los Angeles,--I hope I pronounced that properly, Bill--in the San Fernando Valley. It is a Norman style structure of stone and wood. It has 10 rooms furnished in a mixture of old English decor and easy formality.

Good evening, Bill--Avis.

HOLDEN: Good evening, Ed.

MARSHALL: Hi, Ed.

MURROW: It's freezing here in New York. How is the weather out your way?

HOLDEN: I may sound like I am working for the chamber of commerce, but we have had a beautiful day. It has been about 78, balmy, clear, no smog.

MURROW: Mrs. Holden, or maybe I should say Brenda Marshall, I would coin a phrase and say, "I think you still ought to be in pictures."

MARSHALL: Well, thank you, Ed, I think that is very sweet of you, but I like the career of being Mrs. Holden.

MURROW: Bill, how much glamour is there in your

COUNTRY GIRL, and the recently released BRIDGES OF TOKO-RI.

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MARSHALL: Well, thank you, Ed. I think that is very sweet of you, but I like the career of being Mrs. Holden.

MURROW: Bill, how much glamour is there in your

work-a-day world?

HOLDEN: Well, actually, Ed, I have always approached motion pictures as just another job, or just another business. It is something that you get up in the morning and go the office and do. Of course, I have to admit that sometimes actors may have to go half way around the world in order to do it, but I have never felt that there was too much glamour. It is hard work and it is rewarding work, and it's work!

MURROW: Avis, because of your movie experience do you look at Bill's work with a critical eye?

MARSHALL: I think I do, Ed. I think we all do in the family.

HOLDEN: As a matter of fact, Ed, I can remember one picture when, after it was released, even the dog growled at me for several days. Everyone is a critic around here.

MURROW: Avis, where are the children tonight? It is only 7:30 out there; isn't it?

MARSHALL: That's right, Ed. I think they are in the living room. Do you want me to go check?

MURROW: Good. Bill, suppose we talk a little shop. What is your big goal in the movies? What are you aiming for?

HOLDEN: Well, actually, my interest is to make good pictures; any kind of picture as long as it is good. I have always--I know of some people in the motion picture business who have considered it something where one could make a

work-a-day world?

HOLDEN: Well, actually, No, I have always approached motion pictures as just another job, or just another business. It is something that you get up in the morning and go the office and do. Of course, I have to admit that sometimes actors may have to go half way around the world in order to do it, but I have never felt that there was too much glamour. It is hard work and it is rewarding work, and it's work!

MURROW: Avis, because of your movie experience do you look at Bill's work with a critical eye?

MARSHALL: I think I do, Ed. I think we all do in the family.

HOLDEN: As a matter of fact, Ed, I can remember one picture when, after it was released, even the dog growled at me for several days. Everyone is a critic around here.

MURROW: Avis, where are the children tonight? It is only 7:30 out there; isn't it?

MARSHALL: That's right, Ed. I think they are in the living room. Do you want me to go check?

MURROW: Good. Bill, suppose we talk a little bit. What is your big goal in the movies? What are you aiming for?

HOLDEN: Well, actually, my interest is good pictures; any kind of pictures as long as it is good. I have always--I know of some people in the motion picture business who have concluded in something where one could make a

killing financially or artistically, and they are here today and gone this afternoon. I don't feel that way about the motion picture business. I would like to be here today and here 15 or 20 years from now.

MURROW: Do you want to get into other phases besides acting?

HOLDEN: In order to make good pictures I would have to go into the production of pictures, or the direction of them. I certainly would undertake that responsibility.

MURROW: Was it tough getting started in the movie business?

HOLDEN: Well, actually it was so accidental as far as I am concerned, that it wasn't tough in that respect. It was tough after I had received that first assignment.

I had been seen in a Pasadena Playhouse production by a Paramount talent scout, Milton Lewis, and he asked me to come over to Paramount and shoot a test, which I did, and I was signed to a contract immediately following that. Then I was loaned by Paramount to Columbia for the picture GOLDEN BOY.

Now, the reason I can say that one part of it was easy and one was difficult, the work was terribly difficult, but Barbara Stanwyck was working on that picture and she did everything humanly possible to make my job easy. She was just wonderful about rehearsing the next day's work before we'd leave that night. I know that she went to the front office and

fought battles for me and I could just never forget her kindness and all the help that she gave me.

MURROW: Is it true that you still send her an annual token of appreciation?

HOLDEN: Yes, I do. I send flowers every year but that is because I would never be able to thank her for all that she did for me.

MURROW: Bill Holden, do you think that Avis and the children have made the living room by now?

HOLDEN: Well, we can certainly see.

MURROW: Bill, you have made some westerns; haven't you?

HOLDEN: Yes, I have, Ed. I could tell you the reason for making the latest one. A couple of years ago my young son, Scott, came downstairs one night. We were having dinner and he said, "You're not so big." I said, "What?" He said, "You're not so big," and I said, "Why do you say that?" He said, "Hopalong Cassidy is the biggest!" So I turned to Avis. I said, "Now, you're the mother of my children and the keeper of my house, you take them down to a theater and get--- [No reception] ---I immediately began looking for a western. I managed to get one done last year.

Ed, I would like now to introduce the rest of my family. This is Master Scott Holden.

MURROW: Good evening, Scotty.

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MURROW: Good evening, Scott.

SCOTT HOLDEN: Evening.

MURROW: Scott, tell me this before we meet the rest of your family. Do you think your Dad makes a good cowboy?

SCOTT: Yes, I do.

MURROW: And next we have---

HOLDEN: This is Wes.

WES HOLDEN: How do you do, Mr. Murrow.

MURROW: How are you, Wes?

WES: Fine, thank you.

MURROW: Your mother tells me that you are missing a scout meeting because of our visit tonight. I'm sorry about that but are you sorry that you stayed home?

WES: No, I'm not.

MURROW: You're having fun, are you, Wes?

HOLDEN: Quite an experience.

MURROW: Good. I heard that you went out the window a little earlier, Wes.

WES: Yep.

HOLDEN: The first time he's gone out the window.

WES: It is not!

MURROW: You're just not around, Bill, that's the trouble.

HOLDEN: That is one of the troubles.

This is our daughter, Virginia.

MURROW: Good evening, Virginia. Are you planning

SCOTT HOLDEN: Evening.

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This is our daughter, Virginia.

MURROW: Good evening, Virginia. Are you planning

to be an actress?

VIRGINIA HOLDEN: Well, I would like to very much, but it's awfully hard work. I think I will just go to college and then get married.

MURROW: Have you consulted your mother about this?

VIRGINIA: No, I haven't consulted anyone.

MURROW: Bill, tell me, a lot of your work lately has been travel. Do you like to go places?

HOLDEN: I am afraid I do, Ed. I find that I am curious about the world and about the people in it, and I have had a wonderful opportunity to satisfy that curiosity by traveling both for the production of motion pictures, and then after they are finished, selling them.

MURROW: Where do you go next?

HOLDEN: Tomorrow morning we leave for Hong Kong. We will be shooting preproduction shots for a Fox picture called THE MANY SPLENDID THINGS. Jennifer Jones and the rest of us will be leaving tomorrow morning.

MURROW: If it is as good as the book it will be something I will look forward to.

HOLDEN: We have high hopes for it.

MURROW: Tell me, Bill, do you bring back many things from these trips of yours?

HOLDEN: Yes, I guess I could be considered an amateur collector. I have some things in the other room I can

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show you. Unfortunately, most of what I have collected is in the office at the studio, but there are a few things here. You know, when you get the bug to collect, sometimes you can have amusing experiences.

I remember two years ago--no, it was 1952. I was coming back from Korea. I had managed to get a stone figure in Korea that took up one-half of my suitcase. It was quite large and quite heavy, and the customs man at Honolulu helped me get this load up on the examination table there. I opened the bag and he stared at the stone figure and he looked at me as though some of the marbles were loose, and he said, "Okay, you can go through." The following year I was coming back from Japan and I had kites under one arm, and I had big Japanese puppets hanging here and other objects of art here, and he took a look at me and he said, "I remember you, go on through." No difficulty there.

Actually, Ed, this is something that I brought back from Japan. It is a dwarf tree. I was told that it wouldn't live too long in this country, but we have been fortunate. We have had it for three years now and it is still quite healthy. This is a Tom dynasty piece that I brought back on another trip.

MURROW: I don't see your Oscar around anywhere, Bill. Where is it?

HOLDEN: Lots of people have wondered why I haven't the Oscar here, but actually it is in the studio where it was

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MURROW: I saw your latest picture here in New York this week, THE BRIDGES OF TOKO-RI.

HOLDEN: Well, Bing Crosby tells me you are quite a critic. What did you think about it?

MURROW: I was right about his picture and yours and Grace Kelly's, and I think about THE BRIDGES OF TOKO-RI that you and Michener, the man who wrote the book, the Navy, and Paramount have great reason to be proud. And I was very much impressed with the fidelity of the stuff on the carrier, which I had seen a little bit about. And I thought the honest ending of the picture was very good, too, but I have seldom seen a movie that did so little violence to the book on which it was based.

HOLDEN: Thanks, Ed, that's awful nice of you and I appreciate your feeling that way about it. Actually, the honesty of the production has to be credited to Bill Carlburg and George Seaton, who undertook the production, one; and then, of course, the cast that they were able to assemble: Grace Kelly, Fredric March, Mickey Rooney, and a lot of effort went into the picture, and we hoped we came up with something that people who see it will enjoy.

MURROW: It's a great thing to spend some time with the boys who fly those jets; isn't it?

HOLDEN: It certainly is. It is one of the greatest

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HOLDEN: It certainly is. It is one of the greatest

experiences I think I have ever had. Actually we shot the picture in and around Japan. We spent 19 days aboard the carrier in the Sea of Japan and the China Sea.

MURROW: Bill, on this forthcoming trip to Hong Kong is the family going along?

HOLDEN: No, Ed. It is a little awkward taking the children out of school, but Avis is going to join me and Virginia and the boys will have to miss this one.

MURROW: Avis, do you enjoy traveling as much as Bill?

MARSHALL: I am sort of getting the bug to travel again, Ed. There was a long time, you know, when I just was content to stay home and take care of the children, but they are getting older now and I think--well, I want to travel with Bill--spend a little more time with him, you know.

MURROW: Virginia, how would you like to go along on this trip to Hong Kong?

VIRGINIA: I would love to very much to any place they go. They are going to Hawaii, I think, this summer and I hope I can go with them.

MURROW: Oh, good, I hope you do, too. Avis, who will be with the children.

MARSHALL: Bill's father and mother always stay with the children when we take a trip like this.

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MARSHALL: Bill's father and mother always stay with the children when we take a trip like this.

MURROW: Bill, I thought I saw a family portrait

over the fireplace a moment ago.

HOLDEN: Yes, that portrait was painted by Paul Clemons, a very good friend of ours and certainly one of the leading contemporary painters in America today. We decided a few years ago--or I decided, as you can see, I am the only one that is not in the painting--that we should have a family portrait, so we made the sacrifice of our vacation from 1947, '48 and '49 and finally got the family portrait over the fireplace.

MURROW: I would like to put a question to Wes and Scotty. Do you fellows watch TV very much?

WES: Yes.

SCOTT: Yes.

MURROW: What do you like best.

SCOTT: Our two favorite shows are DISNEYLAND and RIN TIN TIN.

WES: And one more, and it is the GEORGE GOBEL SHOW.

MURROW: Oh, you like that.

WES: Yes.

MURROW: Have you ever tried to imitate him?

SCOTT: Sure we do.

HOLDEN: I am afraid that Gobel has quite an influence on this family, Ed.

MURROW: You think discrimination has set in with the boys?

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MURROW: Bill, do you ever think of doing any drama on television?

HOLDEN: Well, I wouldn't mind, Ed, doing what is termed "filmed television". I am not too anxious to do what would be "live" dramatic shows. I have always felt that they were restricted. I have seen many shows where they would have two ferns hanging into the scenery on some stage and that was supposed to be a jungle. I feel that through the medium of motion pictures you can actually go to the jungle. I would rather be in the jungle. As a matter of fact, that is why we are going to Hong Kong to make this picture, to make it authentic as far as the backgrounds are concerned.

MURROW: Bill, this hasn't been a dramatic show but it has been live and it has been very pleasant and we are most grateful to you for letting us come visit at your home in Hollywood. Thank you, very much.

HOLDEN: Thank you, Ed, it has been a pleasure.

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CBS TELEVISION

PERSON TO PERSON - EDWARD R. MURROW

February 4, 1955 10:30 P. M.

Guests: Kathleen Winsor, and

Garry Moore and family.

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live; there's no film. Once again tonight we'll be doing a little informal visiting. First to the Pent House apartment of Novelist Kathleen Winsor here in New York City and then up to Rye, New York and the home of the Garry Moore's. We'll be ready in exactly 20 seconds.

[Commercial]

MURROW: Kathleen Winsor has written three books, but one novel, her first, FOREVER AMBER, brought her immediate fame and fortune. That book came out more than ten years ago. It became a run-away best seller and then a movie. It made young Kathleen Winsor a national figure just about over night. Kathleen Winsor was born in Olivia, Minnesota but grew up in Oakland, California. It was from her study of history at the University of California that she wrote FOREVER AMBER. Kathleen Winsor lives on the top floor of this apartment house on Park Avenue here in New York City. Her apartment, which she owns, is a pent house and from its terraces Kay Winsor can survey New York City in all directions. Her home is a ten room

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duplex affair, done in modern design and a long way from her childhood days in both Minnesota and California. Evening, Kay.

WINSOR: Good evening, Ed.

MURROW: I bet the wind must be blowing up there on that 20th floor tonight, isn't it?

WINSOR: No, not so much but it certainly was last night though and the last few nights.

MURROW: Tell me, did you ever think that one day you would be living in a pent house of your own?

WINSOR: No, I don't think I really did. When I was about 18 years old I made out a list of my ambitions and one of them was to some day live in a pent house in New York but forgot all about it and just discovered it going through some papers a few years ago and I'm sure I never thought it would ever really happen.

Murrow: Kay, who's the friend we saw behind you there a moment ago?

WINSOR: Well, that's Esmeralda, a very handy hat rack. It's an old ship's figure head and I think it used to be used on sailing vessels. It's supposed to be a very fine example of early carving.

MURROW: I gather this is your living room we're in, isn't it?

WINSOR: Yes, it is; won't you come in?

MURROW: Good. Tell me, Kay, do you find writing fun?

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MURROW: Good. Tell me, Kay, do you find waiting fun?

WINSOR: Yes, I do. I have always liked to write. I started writing when I was about 8 and I do think it is fun and I generally write about 7 hours a day and I think it is very stimulating and exhilerating.

MURROW: And this is your pursuit of happiness?

WINSOR: I think so. I think that anyone's pursuit of happiness must consist partly of the work they do and the other part their relations with other people, whether they are family or friends, but I think you must have a combination of the two and also, remember, Tolstoy I think it was, said,

"In order to be happy we must believe in the possibility of happiness."

MURROW: And you're very fond of Tolstoy, aren't you?

WINSOR: Yes, I think, of course, he is greatest writer that there's ever been.

MURROW: Tell me this, Kay Winsor, do you save your old manuscripts or do you bury them?

WINSOR: Well, I,at one time,-- all the manuscripts, if you can call them that, all the stories that I wrote from the time I was 8 until I was 18 I decided to burn up. I don't know why but I just took them out in the backyard and burned them up and now I wish I had them. But the others I've kept.

MURROW: Well could we see your first effort, perhaps?

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MURROW: Well could we see your first effort, Mr.-

WINSOR: Yes, it's in the library.

MURROW: Tell me, Kay, do you ever read your reviews after a book is out?

WINSOR: No, as a matter of fact I don't. I found that the reviews were all unfavorable and I didn't think I could benefit anything by reading them and I think you feel a little tender about a book once it's been published and anyway I think reviewers so often review the book that you did not write, the book they wished you had written, instead of the one you did.

MURROW: Well, you were going to show us some of your early writings.

WINSOR: Well, this is a note book. It was the first-- it has the first stories I wrote and also the first thing that I was ever paid for writing which was a little article of two pages about the English film. My father paid me ten cents a page for writing about the English sparrow and I got 20 cents and, however, there is one line in here that I've always been rather fond of - not about the English sparrows but in another story - and in that line it says,

"She leaped from his arms to the nearest horse."

That was quite an acrobatic feat.

MURROW: I like that. Kay, are you a stickler for details in your writing?

WINSOR: Yes, I am because I think that the chief

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That was quite an acrobatic feat.

MURROW: I like that. Kay, are you a stickler for details in your writing?

WINSOR: Yes, I am because I think that the right

reason for reading historical novels is to get as complete picture of the period-- as complete as possible, and I think that unless you're very careful of every small detail -- I even go to the extent of being sure that the weather on May 3rd of 1666 was what I said it was and even though I don't specify in the book exactly what date I am talking about but I think you must be very careful and very exact or you don't give a true picture of the period.

MURROW: Did you keep count of the number of hours you spent actually writing FOREVER AMBER?

WINSOR: Yes, I did, Ed, as a matter of fact, because my father had told me that if I wanted to be a writer I would have to be willing to work and work very hard and in order to convince him that I was willing to work hard I decided to keep track of it. When I started to write I thought I would spend five years on this one project and keep track of the time so that if, when I was finished, no one would want to publish it, my father, at least, couldn't say I hadn't worked hard enough, so I kept track of all the time and I spent one thousand three hundred and three hours reading and three hundred and eighty hours indexing and three thousand two hundred and eighty-four hours writing, and the total hours was four thousand nine hundred and sixty-nine.

MURROW: That's a lot of hours.

WINSOR: A lot of hours and a lot of pages. The

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MURROW: That's a lot of hours.

WINSOR: A lot of hours and a lot of pages. The

total pages was nine thousand two hundred and forty-one.

MURROW: Tell me, do you like reading historical novels?

WINSOR: Yes I do and I think I like reading history in general. I think that a general knowledge of history is a very good thing for us in reference to orienting us to the present time that we live in.

MURROW: And that's why you recommend reading history, is it?

WINSOR: Yes, I think it's a very good thing to have a knowledge of history. Also I think it makes you a little more optimistic about the time you live in because then you become convinced that things really do improve.

MURROW: Kay, I've been noticing that beautiful painting behind you. Who did it?

WINSOR: Well, that was done by a Mexican painter, Tomayo, and it's a very beautiful painting and I'm sorry you can't see it in color because it's not merely a painting of five slices of watermelon but it's a painting, I think, of great life and vitality which he can break through the color. It's a wonderful painting.

MURROW: It is indeed. Kay, getting back to FOREVER AMBER. Exactly how many copies did it sell?

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MURROW: It is indeed. Say, getting back to MORRYER AMERER. Exactly how many copies did it sell?

WINSOR: Well, I think it sold in the domestic and the foreign copies, something between-- close to 2 million

copies and the latest edition - they send me the foreign copies - is this one which is the Swedish edition.

MURROW: Were you surprised at how well it was received?

WINSOR: Yes, I was certainly surprised. I was so surprised that I woke one morning and started to get up and fainted dead away on the floor, tried to get up again, fainted again, and fainted five times in 2 hours.

MURROW: That must be a record.

WINSOR: That's right.

MURROW: Kay, we saw a bit of this room as we came in. Could we see more of it?

WINSOR: Yes. Over here is a-- well, first of all a piece of modern sculpture which was made by a friend of mine J- B- who is an industrial designer, and he made this odd structure and then since he has a very good sense of humor he decided to incorporate a clock but no one but the owner is supposed to be able to tell time by the clock. It's an electrical clock and this part that stands out here with a little nob on the end points to the hour and this is the minute hand and this little thing here is the second hand which is meant to represent FOREVER AMBER.

MURROW: And you can read the time, can you?

WINSOR: Yes, I can and in case it fails you have this.

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MURROW: Oh yes. Tell me, are there any new Winsor projects that we can look forward to?

WINSOR: Yes, I've been writing a play and so far I've written a lim draft and it was-- we hope it is going to be produced. J- Williams, my agent, has sold it to a producer. We hoped to have it produced last Fall but I was still rewriting drafts last October so now we hope that it may be produced next Fall.

MURROW: What's it about, Kay?

WINSOR: Well, it's about the-- it's chiefly about children but it's about all the people who live on one small block in any small town in the country and I wanted to write it because I felt that I had a very happy childhood. I feel very grateful to my family for that and I wanted to write about it to preserve it and that's why I decided to call it AMERICA WITH LOVE.

MURROW: Kay, would you say that you have a special formula for living?

WINSOR: Well, I suppose we all do. It's-- I suppose the formula that I would try to follow would be to be as positive in all relations with people in friendships or in acquaintances as possible, to be positive and constructive rather than negative, because I think that is what we all need. We need to help each other.

MURROW: What do you think of authors on television, Kay?

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MURROW: What do you think of authors on television, Kay?

WINSOR: Well, I think authors are by nature introverts and reticent and prefer to sit by themselves and type and I think they're very unhappy on television.

MURROW: Well, you don't appear to be very unhappy, now, Kay?

WINSOR: Well.

MURROW: I think you ought to be seen as well as read.

WINSOR: Well, nevertheless I am. I feel very much as if.... [garbled].

MURROW: Tell me, do you ever read your books after you've finished them?

WINSOR: No, I don't, not after I read the galley proofs which you have to correct but after that I don't look at them any more.

MURROW: Do you ever think very much of the effect of your work on other people, Kay?

WINSOR: While during the time I'm writing you mean?

MURROW: Yes.

WINSOR: No, during that time I don't think you can think about anything except the work you are doing. If you think about-- if you allow yourself to think about something else you won't be concentrating. You have to put yourself entirely into what you're-- into the world you're trying

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to evoke.

MURROW: Well, thank you very much, Kay Winsor, for letting us come and visit you in your pent house this evening. Thanks a lot.

WINSOR: Thank you, Ed.

MURROW: Good night.

WINSOR: Good night.

MURROW: In just a moment we will be taking you for a visit with Garry Moore and his family.

[Commercial]

MURROW: Thomas Garrison Moffat started writing and acting on a local radio station in Baltimore about 20 years ago. A couple of years later he went to St. Louis to write and report news and sports. Then somebody discovered he was a comic so he went into network radio in Chicago, changed his name to Garry Moore and he's been a star ever since. Radio fans perhaps best remember him as the snappy, patter youngster who was teamed with Jimmy Durante. For the past five years Garry Moore has been seen well over a thousand times on television, portraying himself. He has been described as a talking version of Buster Keaton. Before he became a star Garry married his home town sweetheart, Eleanor Little. Her friends call her Nell. Nights and week-ends Garry leaves his studio and office in New York City and travels about 28 miles Northeast to this rambling house up in Rye, New York. The

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Moore family, Garry, his wife Nell and their two boys, have lived here for about four years. They especially like the location. It's near Long Island sound and their sail boat. We are pretty sure of finding the family home this time of year because it's too cold to go sailing. Hello, Nell.

MRS. MOORE: How are you, Ed?

MURROW: Good. Garry.

MOORE: Hi, Ed. How are you?

MURROW: Good evening.

MOORE: Glad to have you with us.

MURROW: Thank you. How's the weather up that way tonight.

MOORE: Oh, Ed, it's just beautiful. It's warmed up quite a bit. I looked out side a minute ago. It's about 25 degrees and there's the stars and the moon - oh, it's just going crazy. It's a real nice night to be home.

MURROW: Nell, tell me this, has Garry shoveled the snow off the walks?

MRS. MOORE: Ed, he doesn't shovel snow off walks. As a matter of fact it snowed one night when he was in town but I think if he had been home he would have done the same thing I did and that was hire five small boys and five large shovels and let them dig us out.

MURROW: Do you mean to tell me Garry isn't a handy man around the house?

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MRS. MOORE: No, Ed, as you know he has many talents but being a handy man is not one of them.

MOORE: No, I have seven thumbs on each hand, Ed. I'm no good at it.

MURROW: Nell and Garry, I've never met your boys. Are they home tonight?

MRS. MOORE: Yes, they are.

MOORE: Yes, sure, we'd love to have you meet them. Shall I call them down?

MURROW: Sure.

MOORE: Hey, Mason, come on down. Fine, boys. I see the dog is coming down too. It's hard to keep him out of this, Ed, but he's such a ham. Now this is-- this is Garry, Jr. and he's 11 years old and thi is Mason. Mason's 14 years old and he just came down from prep school for the week end just for the occasion. This is Sam right down here on the bottom.

MURROW: Good evening, Garry.

GARRY, Jr: Good evening, Mr. Murrow.

MURROW: Good evening, Mason.

MASON: How are you, sir.

MURROW: That's a fine crew cut you have there, isn't it?

MASON: Thank you sir.

MURROW: Garry, Sr., after this heavy television

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MASON: How are you, sir.

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MASON: Thank you sir.

MURROW: Garry, Sr., after this heavy television

schedule you have, how do you unwind and relax on week-ends?

MOORE: Well, what you see here is pretty much the way I unwind and relax here with the family and at home. Of course, in the summer time, as you know, I am sailing and in the winter time I have several hobbies that I work at in a half hearted fashion. I have a little room full of them around here I would like to show you if you don't mind.

MURROW: Good.

MOORE: Fine. All right. Nell, you and the kids want to go in the living room 'cause it's kind of crowded out where I'm going.

MURROW: Do you do very much writing these days? Garry.

MOORE: Oh, gee, not nearly as much as I would like to, Ed. I really do enjoy writing. As a matter of fact I think of myself more as a writer who has learned to talk rather than an actor but I don't know, so much of my time is now taken up in administrative affairs that I just don't have time write. I have four excellent writers who write for me and manage to make it sound like I'm doing a lot of the writing. Actually this room, though, is where I do any writing that I would do.

MURROW: That will probably cost you a raise for the writers what you just said, Garry.

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MOORE: Probably, probably. One of them is my

neighbor as a matter of fact and will soon be over after the show. Well, this is the room where all my hobbies are, my records and my fish and the few mementoes that I have. I could give you-- I would like to have a chance to show you some of my fish if we can get a shot of them. I don't know whether we can or not. It is kind of difficult to shoot inside an acquarium, you know, because the lights that are around the place-- ah, I guess you got it.

MURROW: We're with you.

MOORE: ALl right. Well, this is a sort of a remnant, Ed, actually of what was once a major hobby of mine. When I lived in CAlifornia I had as many as 14 tanks of tropical fish but when I moved East it was such a big thing so I gave the tanks away and have always just this one left with a few of my special guests in it. But, speaking of fish I'd like to show you something that I am kind of proud of. I don't think you're going to be able to get a picture of it because they're so small I can hardly see them myself from here but this jar contains about 12 new born Guppies of which I am the father.

MURROW: Wait a minute, repeat.

MOORE: Well, I'll tell you. I had a mother guppie who was just ready to give birth and it was obvious that she wasn't doing well and was going to die so rather than lose the baby fish, you take a razor blade and you perform a

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Caesarian and it was performed rather neatly and all twelve of the babies survived. The mother, of course, we lost. There was nothing to do about that. We would have lost her anyway. So I'm the father of these twelve.

MURROW: Garry, I'm told that sailors are almost as proud of their boats as they are of their children.

MOORE: You know it.

MURROW: How's your boat?

MOORE: Just fine. Let me show you.It's on dry dock now of course because we're not allowed to take them out till May. But here is a picture of my beloved Red Wing and I'm on her about six months out of the year every chance I get - the family and I. As a matter of fact we hope to take it up to Nantucket this summer with Nell and the two kids and myself and she's a Yawl which means that she has the two masts and she's 35 feet long and she sleeps four and has a galley and a head and is a nice worthy old bucket.

MURROW: Garry, it just occurred to me that you named your second son Garry, Jr. rather than the first one.How come?

MOORE: Well, it's rather odd I know but it kind of goes with the small philosophy I have. At the time that Mason was born, the oldest boy, I was still working under the name of Moffat. That was in Chicago and it occurred to me that if I got lucky and got well known that being Garry Moffat, Jr. would be a handicap to any kid, as you went to school, or as you

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MURROW: Tell me, do you find that being a television star has much influence on the boys?

MOORE: Oh, no. There was one time when Mason was very, very young when he was a little impressed with the fact that his old man was well known and he used to go around and tell people that, "my Dad is Garry Moore" but just this would embarrass me of course terribly and I would tell him, "don't do that." It's hard to explain to a kid but he got cured one day when we went down to Palm Springs. We were staying at a hotel down there that has-- a kind of family hotel and the whole hotel had gone out for a breakfast ride on horseback and my little boy called to the kid on the horse in front of him and said, "Hey, what's your name?" and I thought to myself, "oh, oh, here it comes," and the little boy in front says, "my name is Tony, Tony Hope. My Dad's Bob Hope," and my boy just looked at him and said, "Oh?" and never opened his mouth and he's never mentioned it since.

MURROW: I take it you try to keep your professional life separate from your personal life.

MOORE: Oh yes, I think it's almost mandatory.

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It's the only way you can keep your material fresh I think. As a matter of fact I only have one memento of show business in the whole house. I keep the other things down town. The only memento I have is this rather immodestly large picture of Schnoz Durante and myself when we were partners and that's there more because I have a deep affection for the man himself.

MURROW: Garry, tell me this. How does a comic become a comic?

MOORE: Oh, I don't know. I have a small theory on that which I doubt if it is valid but the way I think about it if you will remember most comedians that you know are small men, very small men. And that was the case with me when I was in school. I was little and I was fat. In fact the kids used to call me Fats Moffat, and so I think to compensate for your lack of athletic prowess you start becoming the class clown you know, and having a head start at it you get rather adroit and adept at it and pretty soon it becomes your aim in life and I think that might be the way a lot of comedians start.

MURROW: I wonder if we could talk some more to the rest of the sailing Moffats.

MOORE: Oh, hey, I'd love it, sure. We'll go back in the living room, huh?

MURROW: Sure.

MOORE: All right.

It's the only way you can keep your material fresh I think. As a matter of fact I only have one memento of show business in the whole house. I keep the other things down town. The only memento I have is this rather immodestly large picture of Somnos Durante and myself when we were partners and that's there more because I have a deep affection for the man himself.

MURROW: Gerry, tell me this. How does a comic become a comic?

MOORE: Oh, I don't know. I have a small theory on that which I doubt if it is valid but the way I think about it if you will remember most comedians that you know are small men, very small men. And that was the case with me when I was in school. I was little and I was fat. In fact the kids used to call me Fats Moffat, and I think to compensate for your lack of athletic prowess you start becoming the class clown you know, and having a head start at it you get rather adroit and adept at it and pretty soon it becomes your aim in life and I think that might be the way a lot of comedians start.

MURROW: I wonder if we could talk some more to the rest of the sailing Moffats.

MOORE: Oh, hey, I'd love it, sure. We'll go back in the living room, huh?

MURROW: Sure.

MOORE: All right.

MURROW: Who's responsible for the decorating, you or Nell?

MOORE: Well, as a matter of fact Nell is responsible for a major portion of it. The furniture is just stuff we have picked up as we have gone around because we are very fond of antiques. We have a great deal of fun collecting it. Gee, antiques is the wrong word to use. I'm looking at my very dear friend Rose P- who is far from being an antique.

MURROW: Good evening, Rose. I'm sorry we haven't a microphone down there where we can talk to you.

MOORE: She's our good friend and majordomo of the house. Shall we go back to the living room because I want you to see some more of Nell and the kids and the living room, so ... [garbled]

MURROW: Nell, is it true--

MRS. MOORE: Yes.

MURROW: --that you're a real old salt when you get before the mast on that Red Wing?

MRS. MOORE: Oh, Ed, there're too many people watching, to know what kind of a sailor I am. I am an apprentice seaman. That's the best I can say.

MURROW: Huh--

MOORE: Well, let me put it this way, Ed, on every family ship there are two captains. The husband is usually

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MURROW: Good evening, Rose. I'm sorry we haven't a microphone down there where we can talk to you.

MOORE: She's our good friend and neighbor of the house. Shall we go back to the living room because I want you to see some more of Nell and the kids and the living room, so ... [garbled]

MURROW: Well, is it true--

MRS. MOORE: Yes.

MURROW: --that you're a real old nelt when you get before the meat on that Red Wing?

MRS. MOORE: Oh, Ed, there're too many people watching, to know what kind of a sailor I am. I am an apprentice seaman. That's the best I can say.

MURROW: Hum--

MOORE: Well, let me put it this way, Ed, in every family only there are two captains. The husband is usually

the captain above deck. He sails the boat and gets the boat to and from, where it's going to go and Nell is the captain below deck. Would you care to explain what that means?

MRS. MOORE: Ed, that means the Galley slave. I could open an awful good can of soup.

MOORE: Well, let me say something in her defense. Now she's making it sound awfully small but about four years ago Herb Shriner, a good friend of ours, called us up and asked us to go sailing in his boat across Long Island sound and Nell said, "What, go all the way across Long Island Sound in a sail boat? You're crazy," and, oh, he has a huge boat, so, oh, about only three years later Nell and I were sailing out to Block Island which is about 8 miles out in the ocean and it was her first time in the ocean in a sail boat and she was by that time such a good sailor that she went below and cooked us all a hot lunch - not just sandwiches - a hot lunch.

MRS. MOORE: I was showing off.

MURROW: Mason.

MASON: Yes sir.

MURROW: Have you given any thought to going into the entertainment business when you finish school?

MASON: Well, I had a few hopes of being an engineer but I guess due to my math mark and my physics mark that hope's sort of gone out the window now.

MOORE: You can always make 'em up you know.

MASON: Sure.

MURROW: How about you, Garry, Garry, Jr., that is, what do you plan to do ?

GARRY, JR: Well, I guess a teacher because the teacher always stands over you while you slave and it would seem much easier if I were the teacher and watched the pupil slave.

MOORE: The revenge motive, Ed.

MURROW: Tell me, how are your marks these days, Garry.

GARRY, JR: Not too good.

MURROW: But not too bad, no?

GARRY, JR: No.

MOORE: He does pretty well, Ed. As a matter of fact both the kids do.

MURROW: Nell, being married to an actor can be a sort of nomad's life I suppose. How many different homes have you had to organize?

MRS. MOORE: Well, Ed, we started out in Chicago. Then we moved to New York. Then we moved back to Los Angeles, then back to New York. I think we've had 7 all together.

MURROW: As near as you can keep count, huh?

MRS. MOORE: That's right.

MURROW: Well--

MOORE: But this is the one we hope to stay in

MASON: Sure.

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MRS. MOORE: That's right.

MURROW: Well--

MOORE: But this is the one we hope to stay in.

just forever and ever. We just love it here.

MURROW: Oh, good. It's a lovely place. I hope to come and see it in person some day.

MOORE: Boy, we wish.

MURROW: Garry, I have heard you referred to as an unashamed sentimentalist. Is that true?

MOORE: Oh no, Ed, I think that's putting it much too strongly. I do, however, believe that people are a little afraid of showing their feelings. I don't approve of being sloppy but I think when you think something nice and good about somebody that there's nothing wrong in telling them so. As a matter of fact I think Christopher Morley put it a great deal better than I did or could when he said that-- he said that if in fact the whole world was given five minutes notice that they were all todie, that the world was going to come to an end, that the telephone lines of the country would be jammed with people rushing to the phones to tell each other how much they loved each other. I think it's true.

MURROW: How do you like working on television compared to a live audience, Garry?

MOORE: Oh, you know, Ed, I'm not a-- I was never in, really in show business. I'm a radio baby. I have never appeared in vaudeville or night clubs and so to me I have always always thought of television as a sort of extension of radio.

MURROW: I do too, I think.

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MOORE: Uh huh.

MURROW: Well, thanks very much, Garry, Nell, Mason and Garry, Jr. It's been very nice.

MOORE: Ed, excuse me. May I ask one question?

MURROW: Yes.

MOORE: When are you going to get that monstrous tower out of our back yard?

MURROW: Well now, wait a minute. You speak gently about that tower. It does quite a job. Could we see it?

MOORE: Can you see it? You can see it from 20 miles in either direction. We've had airplanes circling it all day. Look out here. Take a look at it. Have you got a shot of it all right?

MURROW: We're just panning around to it now.

MOORE: Oh.

MURROW: There it is. That by the way is a 90 foot tower that the telephone company constructed in Garry Moore's back yard in order to microwave the picture and the voices from the Moore home to the Empire State Building in New York and then to you, Mrs. Calabash, wherever you are and while it stands sturdy in the snow we say our thanks to the technical directors who do the work that makes these live remote visits possible. To our regular crew chiefs, Carl Schutzman, Charlie G- , Sandy Bell, and Vern C- . Garry?

MOORE: Uh huh.

MURROW: Well, thanks very much, Gerry, Neil, Mason and Gerry, Jr. It's been very nice.

MOORE: Ed, excuse me. May I ask one question?

MURROW: Yes.

MOORE: When are you going to get that monstrous tower out of our back yard?

MURROW: Well now, wait a minute. You speak gently about that tower. It does quite a job. Could we see it?

MOORE: Can you see it? You can see it from 20 miles in either direction. We've had airplanes circling it all day. Look out here. Take a look at it. Have you got a shot of it all right?

MURROW: We're just pawing around to it now.

MOORE: Oh.

MURROW: There it is. That by the way is a 20 foot tower that the telephone company constructed in Gerry Moore's back yard in order to microwave the picture and the voices from the Moore home to the Empire State Building in New York and then to you, Mrs. Calabash, wherever you are and while it stands sturdy in the snow we say our thanks to the technical directors who do the work that makes these live remotes within possible. To our regular crew chiefs, Carl Schuttman, Charlie O-, Sandy Bell, and Vern C-

MOORE: Yes.

MURROW: Thanks very much indeed for letting us come and visit you.

MOORE: Well, it's been a great joy.

MURROW: And our thanks to Nell as well. Thank you very much. Good night.

MOORE: Good night, all. Thanks a lot.

MRS. MOORE: Good night.

MURROW: Righto.

We'll be back in a moment.

[Commercial]

MURROW: Tonight we have been visiting with Kathleen Winsor, the author of FOREVER AMBER, and then we went up to Rye, New York to visit with Garry Moore and his family.

There are some of the people who made tonight's program possible.

In addition to those people there were technicians, engineers, camera men, lighting men, almost without number.

And now from PERSON TO PERSON good night and good luck.

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Guests: Toots Shor and Esther Williams

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON, and as we have said before it's all live; there's no film. Tonight in our series of informal Friday visits we will be dropping in at the home of Toots Shor. He has a modest little restaurant here in New York City and then we'll move on across the country to California and the home of Esther Williams and her husband Ben Gage. We'll be ready in exactly 20 seconds.

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MURROW: Bernard Toots Shor is many things to many people and some of them have taken pause from Toots Shor's restaurant to try to wrap a phrase around him. He's been identified as a piece of genuine Americana and a friend to the world at large and he's also been described as phoney- as phoney as a three dollar bill and exactly the kind of guy he'd throw out of his own place. Nevertheless from a modest home in Philadelphia, graduating with honors from its pool parlors Toots has passed through a career as a cigar factory worker, as a shirt salesman, a saloon bouncer to his present eminence as propriotor of the nation's most famous gathering place for

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sports heros and sports writers. Toots hangs around his restaurant for about 16 hours a day. When he gets the chance he comes here to sleep, to renew acquaintances with his wife and three children. It's an ideal location for him. It's on Park Avenue in mid Manhattan. It's only 10 minutes to what he calls the store; another five to the fights at Madison Square Garden and it's only about 45 minutes by car to his favorite haunt, the home of the Giants at the Polo Grounds. Tonight the schedule has been altered. The whole family is at home and the children had daytime naps. Hello Toots.

SHOR: Hi Ed. Thanks for coming into our home.

MURROW: Thank you, who's minding the store tonight?

SHOR: Oh, I hope the boys are and I guess there's a lot of people there who wouldn't be there if I was in it.

MURROW: Tell me, what are the customers talking about these days.

SHOR; Well, Ed, you get a break today. They're talking about our program.

MURROW: Well, now, let's get to lesser matters. Are you really pretty well informed on sports affairs, Toots?

SHOR: I think I'm the best, Ed, and I have a reason to say it. I've known all the great sports heros of 1920 to 1940. I mean fellows like Babe Ruth, the great Joe DiMaggio, Bobby Jones, Ben Hogan, Earl Sandy, Eddie Arcana,

sports heros and sports writers. Boots hangs around his restaurant for about 16 hours a day. When he gets the chance he comes here to sleep, to renew acquaintances with his wife and three children. It's an ideal location for him. It's on Park Avenue in mid Manhattan. It's only 10 minutes to where he calls the store; another five to the lights at Madison Square Garden and it's only about 45 minutes by car to his favorite haunt, the home of the Giants at the Polo Grounds. Tonight the schedule has been altered. The whole family is at home and the children had daytime naps. Hello Boots.

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MURROW: Well, now, let's get to Jasper McLevy. Are you really pretty well informed on sports stars, Boots?

SHOR: I think I'm the best, Ed, and I have a reason to say it. I've known all the great sports Heros of 1920 to 1940. I mean fellows like Babe Ruth, the great Joe DiMaggio, Bobby Jones, Ben Hogan, Earl Sande, Eddie Arcaro,

Jack Dempsey, Joe Louis, even the young fellow Marciano, and all the football fellows like Herman Hickman, Lou Little, Eddie Y- and guys like that. I've known 'em all the best and I think because of my knowledge in talking to them I really know as much as anybody.

MURROW: All right, we won't argue about that. How about show business, Toots?

SHOR: Show business? I've been lucky to know a lot of fellows in the late twenties and early thirties and also young guys, fellows like Pat O'Brien, Bob Hope, Crosby, Don Ameche, fellows like big, stout Jackie Gleason, Frank Sinatra, Eddie Fisher, and all the kids that are coming around. I'm lucky I know all of 'em.

MURROW: Well, tell me, Toots, are there any prominent actors or athletes that you don't know.

SHOR: Yeah, there's one I'd like to have known, Clark Gable. I never met him and he's the kind of guy I would have liked to have known.

MURROW: Well, I gather, Toots, that your whole family must be up on their sports history. Is that right?

SHOR: I should say they are. Ed, I want to take you to my two daughters. I'm in their room now and I want to show them to you and they know as much as I do. Come here Barey, darling. And, Carey.

MURROW: Good evening, Carey. Good evening, Barey.

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MURROW: Good evening, Carey. Good evening, Barry.

BAREY: Good evening.

MURROW: Carey, how are you?

CAREY: Fine.

MURROW: Barey, I know that your Dad has been heard to say some rather kind words about the New York Giants. Do you get to see many games?

BAREY: Yes, I do. When I was four years old my father said he took me to my first ball game but I don't remember it very well.

MURROW: But you enjoyed it, didn't you?

BAREY: Yes, I did.

MURROW: Tell me, it's a long time since the World Series. Do you remember the Giants' line-up?

BAREY: Yes, I think I do. First Base was Whitey Lockman; Second Base Davey Williams; Third Base Hank Thompson; Short Stop Alvin Dark; Left Field Monty Irvin or Dusty Rhodes; Center Field Willie Mays; Right Field Don Mueller; some of our big pitchers are Antonelli and Grissom and Sal Magglie and Ruben Gomez and our catcher is Wes Weston.

SHOR: Atta girl.

MURROW: That's a fine team we have, isn't it, Toots?

SHOR: And how.

MURROW: Carey, tell me, what do you think of the

BARRY: Good evening.

MURROW: Carey, how are you?

CAREY: Fine.

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BARRY: Yes, I do. When I was four years old my father said he took me to my first ball game but I don't remember it very well.

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MURROW: Carey, tell me, what do you think of

Giants? Carey?

CAREY: They're okay but I like the Dodgers the best.

MURROW: Oh, good for you. So do I. Tell me, who's your favorite player?

CAREY: Jackie Robinson and Pee Wee Reece.

MURROW: Huh huh. Well, now, next to baseball what interests you girls the most?

CAREY: Dolls.

Barey; Dolls.

MURROW: Dolls?

CAREY: Yes.

MURROW: Do you have a lot of them around?

BAREY: Yes.

CAREY: Yes, we do.

MURROW: Could we see some?

CAREY: Yes. They're right over here.

MURROW: Oh yes. Toots, where's the rest of your family?

SHOR: Oh they're in the next room, Ed, and I'll be glad to take you to 'em.

MURROW: Good.

SHOR: Well, my pretty little girls I'll be back. I'll see you downstairs in a minute.

CAREY: Okay.

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MURROW: Dolls?

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MURROW: Good.

SHOR: Well, my pretty little girls I'll be back. I'll see you downstairs in a minute.

CAREY: Okay.

SHOR: I'll see you darlings.

Ed, here's the rest of my family. You know my bride.

MURROW: Yes, good evening, Mrs. Shor.

MRS. SHOR: Good evening, Ed.

SHOR: And the champ of my family, little Toots.

MURROW: How are you, little Toots.

LITTLE TOOTS: Fine.

MURROW: What's that you're riding, a donkey?

LITTLE TOOTS: Yes.

MURROW: Tell me, what's your favorite baseball team?

LITTLE TOOTS: Dodgers.

MURROW: Dodgers. You're being out-numbered, Toots. Tell me, little Toots, who's your favorite player.

LITTLE TOOTS: Pee Wee Reece.

MURROW: Pee Wee Reece. Now Toots we've seen the children's room. Which is your favorite room.

SHOR: Well, it's downstairs, Ed.

LITTLE:TOOTS: Downstairs.

MURROW: Uh huh!

SHOR: And D- you take the children down in the living room--

MRS. SHOR: Come on children.

SHOR: --and I'll show Ed our other room. Come

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MRS. SHOR: Good evening, Ed.

SHOR: And the champ of my family, Little Toots.

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on my ladies. All right my dear.

MURROW: Toots, that looks like a cozy room you're entering now.

SHOR: Yes, here we are and look at who's sitting here now. Ed, this is Colleen and Edith, two of the girls who've been with us a long time and they look after our house and do it well and thanks girls for being around with us.

MURROW: Good evening.

SHOR: Hi Ed.

MURROW: Toots, do you have parties down here or do you have them always down at what you call the store?

SHOR: Oh, I have 'em here at week-ends and Sundays and all holidays and it all runs pretty good.

MURROW: Tell me, you're an expert on parties. What makes a good one?

SHOR: A good one is where people are congenial and happy among themselves. That makes a party. That's the best I can say. I mean people have to be nice guys.

MURROW: Well, Toots, I rather expected to find a number of trophies in this room. Don't you collect them at all?

SHOR: Well, I haven't many, Ed. I have a lot-- I have many cuff links and many watches that-- the cuff links here that Ben Hogan gave me and watches that the sports writers, who are nice guys, give me, but I don't have 'em.

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I keep 'em locked up and I hope that some day my children will treasure them like I do today. They're just wonderful gifts.

MURROW: How come you don't have pictures of your more prominent friends on the wall, Toots?

SHOR: Well, I don't have 'em because, Ed, our friends leave us and when they leave us I don't like to see 'em standing around in front of me all the time and then you may offend some particular person.

MURROW: Toots, tell me, what's the most exciting sports event you've ever seen.

SHOR: Well, that's pretty easy for me to say, Ed. It was in 1951 when Bobby Thompson smashed that homer to beat Brooklyn and put us in the World Series against the Yankees.

MURROW: And what about the best fight?

SHOR: The best fight I ever saw? Was the Marciano-Louis fight. I'm sorry-- when Marciano took the championship from Walcott in Philadelphia, knocked him out in the 13th round but the most thrilling moment I ever had in the fight was when Louis flattened Schmeling in the second bout he had and Wow! what a pop. It really was something. I lost though . . . [unintelligible]

MURROW: Toots, I see a library there behind you. Do you read very much?

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MURROW: Tootsie, I see a library there behind you. Do you read very much?

SHOR: Well, Ed, I read the newspapers and read the magazines and try to keep up with the stuff of the day of you smart fellows. You know you guys are too smart for me.

MURROW: Tell me, are all those books having to do with sports?

SHOR: No, they're books of friends of mine. They aren't exactly sports, books been autographed for me by friends. One of the most I treasure is this book. It was written by Gene Fowler about the Great Schnozola, one of our, well, one of our most famous and best loved actors.

MURROW: Yes.

SHOR: He dedicated it to me - one of the nicest honors I ever received in my life. He dedicated it to Mr. Bernard Toots Shor. That's something. I'm happy about it. And he signed it, the inscription, to the man mountain, my great pal, Toots Shor, to whom this book and my d rinking habits are dedicated, with love, Gene Fowler. That goes for him too.

MURROW: Very nice.

SHOR: Well, I have another book here, from a friend of yours. He wrote in his usual, intelligent manner, to Tootsie, what a pity you can't read this book, being illiterate. Well, he misspelled illiterate and I told 'em. He had one "L" in it. That's your friend Quentin Reynolds. Then here's a book here - Earl Wilson - another smart fellow,

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he writes, to all the Shors: Please read this for your Daddy. If it wasn't for his Daddy Earl wouldn't have all this material. Well, then here's another one by a friend of yours, It's written, THIRTY SECONDS OVER TOKYO. It's supposedly written by your friend but I see Captain Ted Lawson's name on it. He writes in here, If we your friend keep writing books, you'll soon have to learn how to read. Well if he can write I'll read and that's that good fellow Bob Considine.

MURROW: Yes.

SHOR: And I have a lot of other books here, Ed, by fellows, friends of yours, like Hemmingway and Ruark and Sherwood and all the sports guys like, oh, Frankie Graham, Jimmie Cannon, Red Smith, and guys like that . They've all been good to me and they and they all send me inscribed books and boy I hope my kids enjoy them later.

MURROW: I'm sure they will. Toots, does Mrs. Shor share your interest in sports?

SHOR: Well, she thinks she does so let's go in and ask her some questions.

MURROW: All right.

SHOR: Hi, there, lady.

CAREY: Hi, Daddy.

BAREY: Hi, Daddy.

MRS. SHOR: Hi.

LITTLE TOOTS: Hi Daddy.

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MURROW: All right.

SHOR: Hi, there, lady.

CAREY: Hi, Daddy.

BARRY: Hi, Daddy.

MRS. SHOR: Hi.

LITTLE TOOTS: Hi Daddy.

SHOR: Hi big boy.

MURROW: Tell me, Mrs. Shor, I know you are a Giant fan. Have you always been interested in baseball?

MRS. SHOR: Well, when I met Toots I had to become interested in it. It would be no living with him. I'll never forget the first game that I saw. I didn't know first base, second base or anything and along around the seventh inning I think it was Toots hit me and he said, "How about that play at second base; that fellow was out; you know he was out," and I said yes, but I didn't know what I was saying and all the way back in the cab I'll never forget it, there were three other men there, Eddie Dowling I think and J. C. Flippin and Eddie Hanley and they talked all the way back about baseball. Well, I just couldn't stand it so I took a course from the New York baseball writers. Every day I used to go home and read what I saw that day and that's what got me to learn baseball and then of course I met the players which made it twice as interesting and it's a wonderful sport.

MURROW: Tell me, do you two always root for the same team or the same fighters?

MRS. SHOR: Teams, yes, but I won against Toots once in a fight: The A- Armstrong fight in 1939. If this date is not right there'll be plenty of phone calls.

SHOR: She won that when I picked the loser in that fight. I picked Armstrong and she had the winner.

SHOR: Hi big boy.

MURROW: Tell me, Mrs. Shor, I know you are a giant fan. Have you always been interested in baseball?

MRS. SHOR: Well, when I met Toots I had to become interested in it. It would be no living with him. I'll never forget the first game that I saw. I didn't know first base, second base or anything and along around the seventh inning I think it was Toots hit me and he said, "How about that play at second base; that fellow was out; you know he was out," and I said yes, but I didn't know what I was saying and all the way back in the cab I'll never forget it, there were three other men there, Eddie Dowling I think and G. C. Filippin and Eddie Hanley and they talked all the way back about baseball. Well, I just couldn't stand it so I took a course from the New York baseball writers. Every day I used to go home and read what I saw that day and that's what got me to learn baseball and then of course I met the players which made it twice as interesting and it's a wonderful sport.

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MURROW: Well, thank you very much Toots Shor and Mrs. Shor and the children for letting us come and visit you tonight.

SHOR: Thank you, Ed.

MRS. SHOR: Thank you, Ed.

MURROW: Thanks a lot and good night.

SHOR: Good night.

MRS. SHOR: Good night.

MURROW: In just a moment we will be taking you to Hollywood for a visit with Esther Williams and her husband Ben Gage.

[Commercial]

MURROW: Hollywood Columnist Louella Parson wrote recently, "There is only one girl today who is sure fire at the box office. That is Esther Williams." She's been sure fire for 13 years, a considerable part of which she spent under water. Esther Jane Williams grew up in California, spent much of her free time swimming in the Pacific. She was a national champion at the age of 17, and a star in the first movie she made. Nine years ago she married Ben Gage, a successful MC and radio announcer. Now he devotes his full time to his many business projects. Esther and Ben live in this early American style house set deep in a canyon in the Santa Monica mountains of California. Among their neighbors are Dick Powell and his wife June Allyson;

MURROW: Well, thank you very much Tootie Shor and Mrs. Shor and the children for letting us come and visit you tonight.

SHOR: Thank you, Ed.

MRS. SHOR: Thank you, Ed.

MURROW: Thanks a lot and good night.

SHOR: Good night.

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Dennis Day, Jean Arthur and Victor Mature; but most important to the Gages are their children - Benjie, Kimmie and Susie. Maybe if we hurry up we'll catch them before bedtime.

WILLIAMS: Well, Ed, I guess you did at that. We were just finishing up the bedtime story.

MURROW: What are you reading?

WILLIAMS: Oh, we're reading animal stories. They're awfully good too. Ed, have you met my big son?

MURROW: No, I haven't.

WILLIAMS: This is Benjie.

MURROW: Evening, Benjie.

BENJIE: Fine.

MURROW: Good.

WILLIAMS: This is Kimmie

MURROW: How are you, Kimmie?

KIMMIE: Fine.

MURROW: Good.

WILLIAMS: Why don't you look over there at Mr. Murrow, honey. You see him?

KIMMIE: Yes, there he is.

WILLIAMS: We can hear your voice.

MURROW: Esther, from where I am sitting a few thousand miles away they look just like twins. Now, let's get them straightened out if we can. Benjie.

BENJIE: What.

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MURROW: Evening, Benjie.

BENJIE: Fine.

MURROW: Good.

WILLIAMS: This is Kimmie

MURROW: How are you, Kimmie?

KIMMIE: Fine.

MURROW: Good.

WILLIAMS: Why don't you look over there at Mr. Murrow, honey. You see him?

KIMMIE: Yes, there he is.

WILLIAMS: We can hear your voice.

MURROW: Rather. From where I am sitting a few thousand miles away they look just like twins. Now, let's get them straightened out if we can. Benjie.

BENJIE: What.

MURROW: How old are you?

BENJIE: Five years old.

MURROW: And Kimmie, are you older or younger?

KIMMIE: I'm four and I'm bigger and younger.

MURROW: You're bigger and you're younger. Your mother--

WILLIAMS: He's right about that too.

MURROW: Your mother and daddy once told me that you help around the house.

KIMMIE: Yes.

MURROW: Who puts most of the toys away?

KIMMIE: Both of us.

MURROW: Both of us?

KIMMIE: Yes.

WILLIAMS: Right. Shall we show him how, Kimmie? Come on. You see how it is. Come here Kimmie, and Benjie too. Look. See, we have these shelves, Ed. And, our nursery school is the one who thought up the idea for us because-- they're kind of busy, aren't they-- you see these boxes keep the room neater than toy chests, and did we learn that at nursery school?

BENJIE: Yes.

WILLIAMS: Why do we have boxes, Benjie?

BENJIE: Becase if we didn't have boxes then we couldn't-- then the room would be dirty and we don't want

MURROW: How old are you?

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BENJIE: Because if we didn't have boxes then we couldn't-- then the room would be dirty and we don't want

our-- and then when people come up to see our room it would be dirty.

MURROW: Yes, and we wouldn't want that would we?

WILLIAMS: You see.

BENJIE: No.

WILLIAMS: I didn't even believe it would work but it did.

MURROW: I'm sure you fellows would rather go to bed than to talk about toys so I'll do you a favor and say good night. Good night fellows.

BENJIE: Good night.

KIMMIE: Good night.

MURROW: Good night. Sleep tight.

WILLIAMS: Ed.

MURROW: Yes.

WILLIAMS: Beforethey go to bed they always say a little prayer and usually they say it in their beds but maybe tonight especially for you they'd say it here.

MURROW: All right.

WILLIAMS: Will you say the prayer.

BENJIE AND KIMMIE [in unison]:

Thank you for the world so sweet,
Thank you for the food we eat,
Thank you for the birds that sing,
Thank you, God, for everything.
Amen.

our-- and then when people come up to see our room it would be dirty.

MURROW: Yes, and we wouldn't want that would we:

WILLIAMS: You see.

BENLIE: No.

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Amen.

MURROW: And thank you.

WILLIAMS: Good night, Ed.

MURROW: Thank you, fellows;

BENJIE: Good night.

KIMMIE: Good night.

MURROW: Good night Benjie. Good night Kimmie.

WILLIAMS: Ben. Are you downstairs?

GAGE: Yes, honey, I am.

WILLIAMS: Oh are you? Do you have Susie with you?

GAGE: Yes, I have Susie with me right here, darling.

WILLIAMS: You see this is the intercom and so when the children are talking at night and they don't go right to sleep, Ed, then I can tell over this and we can talk back and forth. Honey, I'll be right down.

GAGE: All right, fine darling.

WILLIAMS: I'll kiss the boys good night. See you in a minute, Ed.

MURROW: Right.

GAGE: Oh, my goodness.

MURROW: Evening, Ben.

GAGE: Hello, Ed.

MURROW: How are you?

GAGE: Oh, I'm fine.

MURROW: And thank you.

WILLIAMS: Good night, Ed.

MURROW: Thank you, fellows;

BENJIE: Good night.

KIMMIE: Good night.

MURROW: Good night Benjie. Good night Kimmie.

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MURROW: Right.

GAGE: Oh, my goodness.

MURROW: Evening, Ben.

GAGE: Hello, Ed.

MURROW: How are you?

GAGE: Oh, I'm fine.

MURROW: Tell me, do the boys upstairs know that Susie is staying up later than they are?

GAGE: Well, Ed, actually Susie gets to stay up later -- look, take a good look, say hi, Ed, can you say hi? Oh, there's your glass. We put an ice cube in a glass for Susie and she sits in her chair.

MURROW: Tell me, how old is Susie, Ben?

GAGE: Susie's 16 months, Ed, and I started to say that she gets to stay up later because when Momie's working at the studio you see she doesn't get to see Susie 'cause Susie sleeps late and then Susie usually has dinner with us.

MURROW: Ah yes.

GAGE: Susie, can you say Hi.

MURROW: Hello, Susie.

GAGE: Hi, Hi.

MURROW: Hello, Susie.

GAGE: Can you hear that honey? Whoops.

MURROW: Well, we'll try her again later.

GAGE: Yeah.

MURROW: Ben, tell me, does Esther ever swim for fun after working at it in the movies for 13 years?

GAGE: Well, here she comes now. Maybe she can tell you herself. Hi, Honey.

WILLIAMS: Hi, Sweetie. Hi, Sudie.

MURROW: Is this--

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MURROW: Hello, Susie.

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GAGE: Yeah.

MURROW: Sam, tell me, does Esther ever swim for fun after working at it in the movies for 15 years?

GAGE: Well, here she comes now. Maybe she can tell you herself. Hi, Honey.

WILLIAMS: Hi, Sweetie. Hi, Susie.

MURROW: Is this--

WILLIAMS: Hi, honey, you got your glass. Oh, Heavens.

MURROW: Is this swimming--

WILLIAMS: Oh.

MURROW: Is this swimming a family affair, Esther?

WILLIAMS: Well, as a matter of fact, it's--

GAGE: Sure is.

WILLIAMS: --hard to believe but when I'm going to the studio and I have to get up at 6:30 in the morning I swim a quarter of a mile every day even though I'm going to swim all day at the studio. It's ridiculous, isn't it?

MURROW: Don't you ever get tired of water?

WILLIAMS: No, I guess I must have liked it in the first place.

MURROW: Well, does the swimming--

GAGE: You know a funny thing, I have to swim--well, I enjoy it but I have to swim 20 laps with her every morning. It keeps you in pretty good shape actually.

MURROW: Does the baby swim too?

WILLIAMS: Yes, we believe in starting them at the first bath. The boys started that way and then they go on to the little tubes until they throw the tubes away themselves at about two and a half years old and Susie's about ready to throw hers away I think. She kind of enjoys it.

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interested in, Ed, that if you start kids very, very early getting acquainted--

WILLIAMS: Oh.

GAGE: Oh, the point--

WILLIAMS: Oh, I wanted a little girl so much. After dressing little boys now to put rosebuds on all the frills.

GAGE: Ed, it's early in the interview so I might tell you that the only time that Esther's unhappy is when she's interrupted so --

WILLIAMS: That's not true.

GAGE: No, actually it isn't.true.

WILLIAMS: And I wouldn't interrupt Ed Murrow anyway.

GAGE: Well, no, no.

MURROW: I'll just sit here and listmfor the rest of the whole period. Tell me, Esther, one thing I did want to ask you, how is your project of teaching blind children to swim coming along?

WILLIAMS: Oh, Ed, that's very dear to my heart, as you've probably heard.

MURROW: Yes.

WILLIAMS: I started teaching the blind babies from the nursery school of the visually handicapped training when I was carrying Benjie, to be exact. Is that indelicate?

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MURROW: Yes.

WILLIAMS: I started teaching the blind babies from the nursery school of the visually handicapped twelve when I was carrying Hamlet, to be exact. Is that indelicate?

MURROW: No, certainly not.

WILLIAMS: And I had so much-- Susan.

GAGE: Can you hear the noise?

WILLIAMS: Mother's talking, Susan. And what happened, of course, is that I got so interested in it and the blind babies responded so beautifully to the training and it's one of the few things that a blind baby can do without having to see. You see they can't run or play baseball or jump or--

GAGE: Honey. Jane. Jane, will you come and get Susie, please.

WILLIAMS: Sudie.

GAGE: Sudie.

WILLIAMS: Oh there's her .. [unintelligible].

MURROW: I think Susie's going for a swim.

GAGE: Jane.

WILLIAMS: She's independent.

GAGE: This is our Jane, Ed.

MURROW: Good evening.

GAGE: And she's taken care of all of our kids.

WILLIAMS: Here, I'll take Susie. Come here, Sue. Susie's hiding behind the Sofa. Jane, put this little doll to bed, will you? Thank you, Jane.

MURROW: Now, a little more about teaching the blind babies, Esther.

MURROW: No, certainly not.

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WILLIAMS: She's independent.

GAGE: This is our Jane, Ed.

MURROW: Good evening.

GAGE: And she's taken care of all of our kids.

WILLIAMS: Here, I'll take Susie. Come here, Sue. Susie's hiding behind the sofa. Jane, put this little girl to bed, will you? Thank you, Jane.

MURROW: Now, a little more about teaching the oilind babies, Esther.

WILLIAMS: Well, what happened of course is that I just fell in love with them and the babies responded so well, it's one of the things they can do without having to see and so we built them a pool at the nursery school , a specially designed pool and it's been very successful. We're very happy with it.

MURROW: Well now, getting back to the business of making movies, have you ever encountered the problem of a leading man who couldn't swim?

WILLIAMS: Well, they all think they can swim when they start the picture but when they finish they really know how. What it consists of you see is sometimes ten hours a day of swimming and people are not to live like fish and neither was Howard Keel in JUPITER'S DARLING when he was playing Hanibal and I had to teach him how to swim in the picture the way that came about.

MURROW: Well, Now, I haven't read my Greek mythology for a long time. What exactly is Jupiter's Darling?

WILLIAMS: Well, maybe you recognize it if you said-- do you remember THE ROAD TO ROME, Ed?

MURROW: Yes, I do.

WILLIAMS: Written by Robert Sherwood, a wonderful play on Broadway for a long time. Well, this is the musical version of THE ROAD TO ROME and it turned out to be a wonderful picture because we got Hanibal with all the elephants and

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conquering Rome and I guess I'm Jupiter's darling.

MURROW: Well, I suppose the most impressive part of the home of a movie star who swims ought to be the pool, shouldn't it? Could we see it?

WILLIAMS: Oh yes. Listen, Ed, you know Ed has just bought--

GAGE: He asked if he could see the pool, honey.

WILLIAMS: Oh. Well, I have to finish--

MURROW: Don't interrupt, Ben.

GAGE: I'm sorry.

WILLIAMS: --because I've got to live with him, you know. I don't live with you, Ed, you see and the thing is he gave me this for Christmas.

MURROW: All right, let's see it.

WILLIAMS: It's beautiful, this book, and in it is a picture of JUPITER'S DARLING. Do we have it here? Let's see.

GAGE: Yes, here it is.

WILLIAMS: Oh. Here we are. Can you see this?

MURROW: Yes. I can.

WILLIAMS: Does it show?

MURROW: Certainly does.

WILLIAMS: And the diving wheel?

MURROW: Yes.

WILLIAMS: Oh. All rightie. There you go. They

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were worried about whether they'd get me in a bathing suit or not in this picture but they managed very nicely, don't you think?

MURROW: Well, now, you were going to show us another part of the house but you'll have to admit that you mentioned a laundry room.

WILLIAMS: Oh yes, well, you see now as you said about the pool, the pool's awfully nice and we're in it constantly but my favorite room and that is the laundry room I want you to see because it's the most important room in the house. Can you follow me?

MURROW: Yes, we're with you.

WILLIAMS: Are you with me?

MURROW: Yes.

WILLIAMS: Oh, we tramped through the whole hose. Did you stay with us.

GAGE: We made it.

MURROW: Yes.

WILLIAMS: You see, Ed,this room is the result of a very, very happy wish on my part to have enough room in the house to do the laundry - just one. Oh, I don't think we'll make it.

GAGE: I don't know if that's big enough.

WILLIAMS: We've got two rudder men here and a sweater girl.

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GAGE: You know, Ed, this room is pretty interesting. It's rather pretentious for a laundry room. Actually it'll be a spare room one day for ths kids but I wanted to give Esther a Christmas present and it took too long to build; I couldn't surprise her.

WILLIAMS: Well, actually, one of the columnists here in Hollywood called me and said, "Did you get any diamonds for Christmas? Did Ben give you a diamond tiara or anything?" and I said, "No, he gave me an 18 by 18 laundry room and I can't think of anything I wanted more."

GAGE: You want to show him the sideboard there--

WILLIAMS: Oh yes.

GAGE: --because there's some innovation.

WILLIAMS: You see, Ed, I designed it so that we would have a place to put things so you could pull out the shelves instead of having to reach behind everything. All the cupboards are full to brimming. Every house should have an 18 by 18 laundry room.

MURROW: I think you're right.

GAGE: You know there's a room we spend a lot more time in than that.

WILLIAMS: Yes, as a matter of fact there is. Ed, have you ever seen a kitchen sitting room?

MURROW: Yes I have but a long time ago.

WILLIAMS: Well, you have a lot of them up in

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MURROW: Yes.

GAGE: Honey, I think they used to call these the old fashioned keeping rooms, didn't they?

WILLIAMS: Huh uh.

GAGE: And they did most of their living in these rooms back--

WILLIAMS: That's right.

GAGE: --in the East.

WILLIAMS: And rightly so. It's kind of cozy. We spend most of our time in here, too.

MURROW: Esther, I haven't noticed any swimming trophies around the house.

WILLIAMS: Well, Ed, I'll tell you when are you going to be in Los Angeles again?

MURROW: Well, soon I hope but I can never tell.

WILLIAMS: Well, do you ever get down to the Los Angeles Athletic Club?

MURROW: I have been there, yes.

WILLIAMS: Because at the Los Angeles Athletic Club on the seventh floor where the swimming pool is I have

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all my trophies in a glass case. Part of swimming for a team is they get the trophies. The medals are in the garage though if you'd like to see them.

MURROW: Well, I'm afraid we haven't time. Tell me, do you have any new business ventures in the works for the Gage family? Any new movies coming up?

WILLIAMS: Well, there's a new movie for MGM-April, I think, they said, didn't they honey?

GAGE: That's right.

WILLIAMS: Or the end of March but our projected plan was our ACQUACADE which we're going to do next year and in my contract I get a six months leave of absence and--tell 'em about it, honey. You helped produce the darn thing.

GAGE: Yes, well--

WILLIAMS: You might as well tell 'em.

GAGE: We'll probably take a large troupe and go to England maybe or some place in Europe, Ed, and do an Acquacade for three or four months and we have another project that you might be interested. It's a little swimming pool with a plastic liner. It's going to make swimming pools available to almost everybody in the country. It's going to be rather inexpensive. Isn't that right, honey?

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WILLIAMS: I've a picture of Ed Murrow digging a hole in his backyard for his pool.

MURROW: Well, we'll loke them over and I'll do it.

Thank you very much Esther Williams and Ben Gage and would you say our thanks to the children too.

WILLIAMS: Thank you, Ed.

GAGE: Thank you, Ed.

WILLIAMS: Good night.

GAGE: Enjoyed having you in our home, Ed.

MURROW: Thank you. Good night.

WILLIAMS: Good by.

GAGE: Good by.

MURROW: We'll be back in a moment.

[Commercial]

MURROW: There are some of the people who made tonight's program possible.

Next week we will be visiting Steve Allen and his wife Jane Meadows and the Warden of the Illinois State Penitentiary Joseph Reagan, and now from PERSON TO PERSON good night and good luck.

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February 18, 1955 10:30 P.M.EST.

Guests: Steve Allen and Joseph Ragan.

MURROW: Good evening. I'm Ed Murrow. The name of the program is Person to person; and come to think of it no other program can make that claim. Our informal visits, of course, are all live. There's no film and with the help of this mechanical marvel called television we will be visiting first at the home of Steve Allen and his wife Jayne Meadows and then on to Joliet, Illinois where the Warden of the State Penitentiary Joseph E. Ragan and his family will be waiting for us, socially that.is. We will be ready in exactly 20 seconds.

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whom we visited last year when she was single and living with her sister Audrey. Jayne, Steve and his son David live in this apartment house on Park Avenue here in New York City. It's about a 25 minute ride across town to Steve's television studio. Since he has to go to work very shortly himself let's drop in on the Allen's and lose no more time.

ALLEN: [reading to child -- unintelligible] ... There's more tomorrow.

MURROW: Evening, Steve.

ALLEN: Hi, Ed.

MURROW: I didn't want to interrupt. How are you David.

DAVID: Fine.

MURROW: Are you about ready to go to bed now?

DAVID: Yeah.

MURROW: That's a nice bath robe you're wearing there.

DAVID: Thank you.

MURROW: Good. Steve, that story you were reading: It sounded familiar but somehow the words didn't.

ALLEN: Well, it is a little peculiar, Ed. This is a new book with a few distortions of the classic fairy tales that are put together called BOP FABLES. Simon and Schuster are bringing them out in a few weeks and I'm trying them on my son here.

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MURROW: David, tell me, do you like those stories?

DAVID: Yes.

MURROW: What do you like about them, just good fun?

DAVID: Yes.

MURROW: Tell me, do you have any chance to go ice skating recently?

DAVID: Yes.

MURROW: Do you like it?

DAVID: Yes.

MURROW: Fall down?

DAVID: Yes.

MURROW: Only once or twice.

DAVID: Just three.

MURROW: Steve where is the prettier half of the Allen family?

ALLEN: Well, as they say in the movies, here she comes now. David, you want to run along to bed now.

MRS. ALLEN: You're going to run to bed now, sweetheart?

DAVID: Yes.

MRS. ALLEN: Well, kiss me before you go. Oh, thank you. Now, I've got lipstick all over me.

MURROW: Good night, Dave.

MRS. ALLEN: Good evening, Ed.

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MURROW: Good night, Dave.

MRS. ALLEN: Good evening, Ed.

MURROW: Jayne, I don't think I've seen you since we dropped in on the Meadows sisters on PERSON TO PERSON sometime last Spring.

MRS. ALLEN: No, that's right.

MURROW: Do you see much of Audrey these days?

MRS. ALLEN: Oh, I see Audrey almost every day, Ed. Then if I don't see her then we talk on the phone for a couple of hours and run up Steve's bill.

MURROW: Tell me, did Audrey ever get that apartment refurnished?

MRS. ALLEN: Yes, as a matter of fact it was furnished the Monday after you visited us. It's very pretty. I wish you could see it.

MURROW: Tell me, were there any repercussions to that visit we made with all that gear?

MRS. ALLEN: We had a very nice repercussion. If you remember Audrey and I sang JESUS LOVES ME THIS I KNOW in Chinese.

MURROW: Yes.

MRS. ALLEN: And about, oh, about a couple of weeks after that I did a telethon and all night long people requested that I sing the song. Then about a month later Audrey and I sang it in I'VE GOT A SECRET and as a result we are going to cut our records next week - the first record we've ever made.

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ALLEN: Yes, I'd like to very much, at complementary times, but we'd like to do something together.

MRS. ALLEN: We'd like to do a play.

ALLEN: Yes.

MURROW: I suppose you might find time to write that play, Steve, since you don't have much to do.

MRS. ALLEN: Oh, nothing.

ALLEN: Well, I've got a few other things I'm trying to finish up first, Ed, so maybe I''l have to put the play at the end of the line.

MURROW: What have you been writing recently?

ALLEN: Well, besides the BOP FABLES we were talking about, Henry H- is bringing out a book of short stories I've just finished up and I'm also writing a book about the other comedians in the business - a book called THE FUNNY MAN.

MURROW: Tell me, do you always work on a lot of things at once? Is this a habit?

ALLEN: Well--

MRS. ALLEN: He always does, Ed,

ALLEN: It's a sort of a bad habit. I wouldn't advise anybody else to do it but as long as I get things finished up it's-- well, it makes me feel all right. I work better if I'm doing 84 things at once.

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MURROW: Steve, what do you say about funny men in this book that's upcoming?

ALLEN: Well, I like humor. By that I mean I like to watch other comedians work. I'm a great audience. I like just about everybody in the business. I like to listen to them and laugh at them I should say and in this book I tried to analyze what the heck I'm laughing at.

MRS. ALLEN: It's a very unusual idea. I have read parts of it, Ed, and it's very fascinating.

MURROW: Steve you must get some other things off your chest too, don't you, in that book?

ALLEN: Yes, I have a few things I've wanted to say for a long time... [unintelligible] ... One thing is I'm trying to refute the old belief that there is no such thing as a new joke. I think that's sort of a silly belief but I hear people-- some even in the business -- say there are only seven basic jokes. I think there are millions of jokes.

MURROW: Jayne, well, you probably have some thoughts about comedians, especially comedian Steve Allen. Do you have any special problems living with him?

MRS. ALLEN: Problems, Ed?

MURROW: Yes. Did I say the wrong thing?

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ALLEN: And that's our marriage.

MRS. ALLEN: He's a little bit-- Ed, he's a little bit absent minded and he has a habit of occasionally forgetting things, mostly things like the car. He will drive the car to the theatre, put it in the garage, across the street, and then come home in a taxi.

ALLEN: One night I brought the car home in a taxi.

MRS. ALLEN: Can I tell about Valentine's day last year? You wouldn't mind, would you?

MURROW: Tell it anyway.

MRS. ALLEN: May I?

ALLEN: Yes.

MRS. ALLEN: Last year on Valentine's day Steve had forgotten about it until I turned up with my present for him and he sat down and wrote me a poem and it was the most beautiful poem I have ever read in my life. I still have it.

MURROW: Well, what did it say?

ALLEN: Well--

MRS. ALLEN: It's put away.

MURROW: Well, Steve, from what I've seen so far Jayne's done a pretty good job of getting your place fixed up.

ALLEN: She certainly has. I lived here under rather unusual cir cumstances. I sort of slept on a hook in the closet and that sort of thing - you know a sort of

ALLEN: And that's our marriage.

MRS. ALLEN: He's a little bit-- Ed, he's a little bit absent minded and he has a habit of occasionally forgetting things, mostly things like the car. He will drive the car to the theatre, put it in the garage, across the street, and then come home in a taxi.

ALLEN: One night I brought the car home in a taxi.

MRS. ALLEN: Can I tell about Valentine's day last year? You wouldn't mind, would you?

MURROW: Tell it anyway.

MRS. ALLEN: May I?

ALLEN: Yes.

MRS. ALLEN: Last year on Valentine's day Steve had forgotten about it until I turned up with my present for him and he sat down and wrote me a poem and it was the most beautiful poem I have ever read in my life. I still have it.

MURROW: Well, what did it say?

ALLEN: Well--

MRS. ALLEN: It's put away.

MURROW: Well, Steve, from what I've seen up here Jayne's done a pretty good job of getting your place fixed up.

ALLEN: She certainly has. I lived here under rather unusual cir cumstances. I sort of slept on a mattress in the closet and that sort of thing - you know a sort of

a bachelor's apartment - but Jayne has done a wonderful job of redecorating it. She has worked with Jim Gunn, wasn't it?

MRS. ALLEN: Yes, a young man who has helped me. I think my hobby is interior decorating and Betty Furness lived here before Steve took the apartment in.

ALLEN: She moved out because the ice box didn't work any more.

MRS. ALLEN: But it's-- one of the things that I like is putting the shutters up. They're like the shutters in California but most people in New York have curtains and I decided to be a bit different so I used shutters and--

ALLEN: Shall we show him around the place?

MRS. ALLEN: I'd love to have you see the dining room. We're walking through the hall now. And this room is the dining room.

ALLEN: Pardon my back.

MRS. ALLEN: And also actually it's my very favorite room in the house. It's my favorite because it was two very small bedrooms and Steve and I had a wall taken down in the middle of the room and to make it look larger we bought this wall paper that is -- well, I looked at every piece of wall paper in New York City before we picked it. It has the feeling of a perspective in the room - at least in the room it does. It makes it look warmer and larger.

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that little room.

MURROW: Jayne, tell me, when you were decorating did you have many run-ins with the painters?

ALLEN: Oh yes ...

MRS. ALLEN: Actually the only thing is that I'm a frustrated painter, Ed. I like to paint walls and ceilings and floors and things like that but we do have a painter in the family that paints pictures and that'sSteve.

MURROW: Well, it seems to me that everyone is going in for painting these days.

ALLEN: And it's got to stop.

MRS. ALLEN: I have a--

MURROW: And you're going to stop it, huh?

ALLEN: It's going to stop me.

MRS. ALLEN: I have a little painting in the hall that we would love to have you see.

MURROW: Good.

MRS. ALLEN: It's this one right here. He's done quite a few but this is my favorite because somehow, well, I don't know, I think it's the simplest one you've ever done.

ALLEN: It is for sure. I believe in trying everything, Ed, but I tried painting and found out I had no talent. It's just in spite of these things.

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MURROW: What's the bust on the piano. Are you a sculptor too, Steve?

ALLEN: No, that's something I've never tried, Ed. This, however, is Jayne. That's her right there. This is something that she had done when she was in Italy a couple of years ago.

MRS. ALLEN: About eight years ago I guess.

ALLEN: About eight years ago. That is by C-

MRS. ALLEN: B-

MURROW: Very nice, too.

ALLEN: Fine piece of work.

MURROW: Steve, is that the piano where you write your songs?

ALLEN: Oh, I write a few here and steal a few. I usually do the musical work--

MRS. ALLEN: He done a lot of things. Here is an album, Ed, that Steve has just brought out - MUSIC FOR TONIGHT. Has about three of your numbers in it, doesn't it, Steve?

ALLEN: Yes. Can't tell whether this is a program or an inventory but anyway here it is. It is an album, as Jayne says, which we are bringing out in a couple of weeks and it may go back in after about two more. I don't know, but we're bringing it out.

MURROW: Jayne, you once told me that Steve was the shy, bookish type. He doesn't strike me that way somehow.

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MRS. ALLEN: Oh, well what I meant, Ed, when I said he was a shy, bookish type was--

ALLEN: I read shy books.

MRS. ALLEN: I was comparing him to the average person and I think that the average performer is a little more extraverted and maybe a little more aggressive than Steve. Actually I think Steve is like you or my father or my brothers. He's a very serious man and a very thoughtful man and I don't know whether you know it or not but Steve was just elected the outstanding man of the year by the Junior Chamber of Commerce of New York City and to me that's what he is.

MURROW: So you've got him all figured out already?

MRS. ALLEN: Well, I've been working on it for about two and a half years.

MURROW: Steve, I know you have a rough schedule. What does this do to your home life?

ALLEN: Well, it ruins it altogether, Ed. To tell you the truth I was very happy to be on this show because this is the nicest little visit I've had with Jayne in six weeks. To tell you the truth, it just seems worse than it is because while my hours are peculiar - I don't get to bed until three in the morning - I get up at noon and I see Jayne at peculiar times but if you add the hours up at the end of a 24 hour period I suppose we spend as much time together as

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the average couple.

MRS. ALLEN: I see a lot of you on television, you know.

MURROW: Do you ever criticize him ever really severely?

MRS. ALLEN: No, I don't criticize Steve. I have been trying to learn from Steve a great deal about comedy and I can't make a joke, Ed, but I do think that today I know when Steve is going to make a joke. I can sort of see a little twinkle in his eye.

MURROW: Well, even I can do that.

MRS. ALLEN: I want to tell you that the day that we were married when we were in the middle of the ceremony where, you know, Steve has to repeat, I, Steve Allen, take you Jayne Meadows,

MURROW: Yes.

MRS. ALLEN: Steve had taught me that there is something in comedy -- do you call it-- what do you call it, dear? The extension or something-- the exagerration?

ALLEN: The extension of a common place action to absurd limits.

MRS. ALLEN: Yes, well in the middle of the ceremony where Steve was say,ing, "I, Steve Allen, take you, Jayne Meadows to be my lawfully wedded wife," all of a sudden outdoors a dog barked and I thought, he isn't going to, and I

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ALLEN: I wasn't going to bark - maybe a growl a little.

MURROW: Steve, tell me, this, can anybody learn to ad lib?

ALLEN: I believe they can, Ed. As a matter of fact everybody already knows how. It's something you do all day. You go into a butcher shop; you don't think now what liner will I lay on the butcher here to get some good pork chops. You just order what you want and I think the matter then is just to learn how to relax on the air the way you do in a butcher shop and I think that's about it.

MRS. ALLEN: Well, why can't I do it then?

ALLEN: We have no butcher shop around here.

MURROW: Well, I take it both of you are doing what you want to do. Is that right?

MRS. ALLEN: I am. Are you?

ALLEN: I sure am.

MURROW: Well, there you are both committed now. Thanks very much Steve Allen and Jayne Meadows.

MRS. ALLEN: Thank you, Ed.

MURROW: Thanks for letting us come and visit you.

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MURROW: Thanks for letting us come and visit you.

It was very pleasant indeed.

ALLEN: Thank you, Ed.

MURROW: Good night.

ALLEN: Good night.

MRS. ALLEN: Good night.

MURROW: Good night and good luck. In just a moment we will take you to the Illinois State Prison and a visit with Warden Joseph Ragan and his family.

[Commercial]

MURROW: Joseph E. Ragan is the Warden of one of the biggest and toughest prisons in this country, the Joliet Branch of the Illinois State Penitentiary. It's a maximum security institution. That means that Warden Ragan has to handle 4,000 criminals who cannot be handled any place else in Illinois. Joe Ragan first went to jail when he was five years old. That was back in 1902 when his father became a county sheriff. Since that time he has lived with prisoners for all but three of the past 53 years. The Joliet prison is located 35 miles Southwest of Chicago on Route 66. That's the Lincoln Highway. This is the administration building. The warden's office is on the second floor and for 20 years Mr. and Mrs. Ragan have lived in a 12 room apartment on the third floor. This is where they brought up their son and daughter. The prison is their home. Good evening, Warden Ragan.

It was very pleasant indeed.

ALLEN: Thank you, Ed.

MURROW: Good night.

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RAGAN: Good evening, Mr. Murrow.

MURROW: What do you hear from the mob, Mr. Warden.

RAGAN: Well, none of them here are satisfied. We don't have many satisfied customers here.

MURROW: Well, I guess things are rather quiet this time of night.

RAGAN: Yes, they are. The boys have been in bed 30 minutes but they are probably listening to a radio program with their ear phones.

MURROW: Warden, how many men do you have inside the walls tonight?

RAGAN: ... [unintelligible] ... and we of Stateville are especially glad to have you because we think that prisons are everyone's business and that everyone should concern themselves with prisons and the men that live in them. Good night.

MURROW: Tell me, what time does your working day end, Warden?

RAGAN: Well, generally six to six-thirty and I start at six-thirty in the morning.

MURROW: And just where are we now?

RAGAN: Well, we are in the lobby of the administration building and if you will notice here is our count board. There are 160 at the farm, 1,072 at the Joliet Branch, 30,039 at Stateville and 175 at the Diagnostic Depot. That,

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of course, is our receiving plant where people are classified for the institution where they are to serve, in Illinois. Illinois is one of the few states in America that does classify prisoners and while we don't have all the institutions we would like we think we are doing a fair job.

MURROW: You have a model there somewhere, havn't you, Warden?

RAGAN: Yes, we do. Here is a model of Stateville and I am perhaps a little selfish but I am proud of Stateville because most of these buildings here have been built since my time. We are now in the administration building. This is the hospital, the chapel where 7 different religious services are held and this is the dining room and the kitchen and these are all cell houses. Stateville is one of the only prisons in the world that has separate cell houses. This is the furniture factory, the soap factory, a vacational training school where 42 trades are taught, the power house, a number of other shops here, our tailor shop, our store, our bookbinding plant and our grade school and here is our high school. Men with less than an eighth grade education must attend grade school and we encourage them to attend high school. Of course I'm rather vain when I say that Stateville is one of the only prisons in America with a full time four year high school and by the way we have 20 acres of flowers inside of the walls.

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how many of your staff members live there with you?

RAGAN: Well, there's about 100 men that live in the quarters above my quarters. Would you like to go up and see my quarters?

MURROW: Yes, thank you.

RAGAN: Okay. You know I'm glad to have a man look on and here's something about prisons. I expect to have a book some day that will give quite a story of prisons. This is where my assistant warden lives.

MURROW: Yes.

RAGAN: And over here is my quarters and by the way most of the furnishings in this house were made in our furniture factory which is one of our vacational training schools and this is my wife Loretta, Mr. Murrow.

MURROW: Good evening, Mrs. Ragan.

MRS. RAGAN: Good evening, Mr. Murrow.

MURROW: Mrs. Ragan, your husband has been in jail for about 50 years now. How long have you been in with him?

MRS. RAGAN: Well, I've been in since 1926 when my husband took me to jail as a bride.

MURROW: Tell me, does he get away from business when he walks up those stairs or does he bring his troubles with him?

MRS. RAGAN: No, he doesn't bring his troubles

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MRS. RAGAN: No, he doesn't bring his troubles

with him. I reign on this floor. This is my domain and his troubles stay down stairs.

MURROW: Tell me is the rest of your family at home tonight, Mrs. Ragan?

MRS. RAGAN: Yes, they are. Would you like me to gather them while my husband shows you the rest of the apartment?

MURROW: Yes, thank you very much.

RAGAN: Sure, will be glad to. Here is a small dinette where the family have their meals very comfortable and then here is my barber shop. By the way here is my boy Joe who has learned the barber trade here and he's really a nice, good barber.

MURROW: Good evening, Joe.

JOE: Good evening.

RAGAN: All right, Joe, you can go ahead and these pictures here are pictures of friends and governors and directors both past and present. If I've been a success in the prison business it is because of the fine support that all of them have given me. Here is an old ball and chain. Of course this has been out of use for a great number of years, perhaps thirty.

MURROW: About thirty years since it has been used?

RAGAN: That's right and these are leg irons.

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RAGAN: That's right and these are log irons.

In the old days they were riveted on to a man's ankles and they remained on him for months at a time I am told. It was before my time. You know we go in a lot for education here in prison. In the old days that was not done so much. Confinement was the only thought of prison people.

MURROW: Well, Warden Ragan, how successful are prisons in general in this matter of rehabilitation?

RAGAN: Well, I think they are successful because many prisons and especially we here at Joliet insist on religious training, academic, grade and high school and vocational training and we do everything possible for a man while he's in prison knowing that 95 per cent of all men sentenced to institutions in America are some day going out and it is our idea to send them out better equipped than when they entered the institution and in many cases men come to prison because of the lack of an education. I think prisons are going to advance as time goes on and I am sure that if we had more prisons and could closer classify men where we could have less walled institutions and more minimum security and proper staff and by the way I have a fine staff here at Joliet and Stateville and I am very proud of them. They have helped me if I have been a success at all.

MURROW: Is there need for more parole officers Warden?

RAGAN: Yes, there is always need for more parole

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officers and supervision. Probation is important and every treatment should be tried that is available to stop men from coming to prison because crime takes a tremendous toll in tax money from the people of America and everyone should interest themselves in the kid that is going to be a prisoner tomorrow. Too few of us pay any attention to the fellow if he isn't in our family; see that he goes to church and attends school, both academic and vocational; that he is supervised and given some care during his leisure time and last but not least I think there's more delinquent parents and adults than there are delinquent children.

MURROW: Well, thank you very much for those comments, Warden. I wonder if the rest of the family has now assembled?

RAGAN: I imagine they are perhaps now in the living room. Well, up here is some more of our home. We have a large dining room there that we have when we have guests and we have people here from all over the world; another living room and a library and we have a lot of room here as you can see - 12 large rooms for just my wife and I.

MURROW: Yes.

RAGAN: Oh yes they're here now. I would like you to meet my daughter Jane Branner, Mr. Murrow.

MURROW: Good evening,

JANE: Good evening, Mr. Murrow.

officers and supervision. Probation is important and every treatment should be tried that is available to stop men from coming to prison because crime takes a tremendous toll in tax money from the people of America and everyone should interest themselves in the kid that is going to be a prisoner tomorrow. Too few of us pay any attention to the fellow if he isn't in our family; see that he goes to church and attends school, both academic and vocational; that he is supervised and given some care during his leisure time and just but not least I think there's more delinquent parents and adults than there are delinquent children.

MURROW: Well, thank you very much for those comments, Warden. I wonder if the rest of the family has now assembled?

RADAN: I imagine they are perhaps now in the living room. Well, up here is some more of our home. We have a large dining room there that we have when we have guests and we have people here from all over the world; another living room and a library and we have a lot of room here as you can see - 12 large rooms for just my wife and I.

MURROW: Yes.

RADAN: Oh yes they're here now. I would like you to meet my daughter Jane Brannen, Mr. Murrow.

MURROW: Good evening.

JANE: Good evening, Mr. Murrow.

RAGAN: And my son-in-law Jerry Branner, Mr. Murrow.

MURROW: Good evening, Mr. Branner.

JERRY: Hi, Mr. Murrow.

RAGAN: My son Bill Ragan, Mr. Murrow.

MURROW: Good evening, Bill Ragan. How are you?

BILL: Just fine, Mr. Murrow.

MURROW: Mrs. Ragan, judging from the high chair and the toys, I saw there just a moment ago, there must be another member of the family around, isn't there.

MRS. RAGAN: Yes, there are two grandchildren, Stevie and Laurie and they visit us every week, sometimes oftener.

MURROW: Tell me, how much of a staff do you have to help you there?

MRS. RAGAN: Well, we have six house men that help us up here.

MURROW: And they have been with you for sometime I take it.

MRS. RAGAN: Yes, they have.

MURROW: Mrs. Branner, how did you and Bill get your schooling?

JANE: Well, we drove into Joliet every day to go to school, Mr. Murrow. We attended grade school and high school in Joliet and then we went away for college.

RAGAN: And my son-in-law Jerry Brenner, Mr. Murrow.

MURROW: Good evening, Mr. Brenner.

JERRY: Hi, Mr. Murrow.

RAGAN: My son Bill Ragan, Mr. Murrow.

MURROW: Good evening, Bill Ragan. How are you?

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JANE: Well, we drove into Joliet every day to go to school, Mr. Murrow. We attended grade school and high school in Joliet and then we went away for college.

MURROW: Bill, how about your friends. Who did you play with as a youngster when you were growing up in jail?

BILL: Well in my pre-school days the inmates here at the penitentiary were my companions and then after I started school, well, I had friends in Joliet. My brother in law was one of them. We were friends and later relatives and we both work for General Motors Acceptance together.

MURROW: Jerry, didn't it seem a little strange when you were courting your wife while she was living in prison? What was it like?

JERRY: Well, one thing, I couldn't enter unannounced. I have got to admit that when Jane and I were dating I would come out to pick her up and I'd get to the front gate and would have a little bit of fear that the guy at the front gate might tell me that the Warden hadn't given permission for me to enter.

MURROW: And did they check you in and out so that they always knew what time you brought her home?

JERRY: Well, I didn't find that out until oh, three weeks, after Jane and I started dating quite regularly and Jane volunteered one night that everyone that enters and leaves the prison, it's marked at the front gate. In other words they knew exactly what time we were coming in.

MURROW: I see. Warden Ragan, do you ever hear from your ex-prisoners?

MURROW: Bill, how about your friends. Who did you play with as a youngster when you were growing up in Jail?

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MURROW: I see. Warden Ragen, do you ever hear from your ex-prisoners?

RAGAN: Yes, I do. Just this evening I had a telephone call from a far-out city in which a man who had served time here wished me good luck and of course I get many letters and at Christmas time I receive several hundred postal cards, in the neighborhood of eight or nine hundred - Christmas cards I should say and of course that is a warden's stock and trade. I am always glad to get news from a boy who has served time here.

MURROW: Well, what is the most satisfying thing about your job. Is it when a boy gets out and makes good and then lets you know about it?

RAGAN: That's very true. That of course is really the thing that I strive for and everyone here in our set-up. We have custody first, That is our duty, education and proper training during your stay in prison and there are a great many men that make good. We only hear of the failures. We never hear of the man who makes good and that's important to society.

MURROW: Warden Ragan, one of your graduates dropped by to see me today and he said, "As wardens go Ragan is a fine guy," and I think that's high praise and thank you very much indeed, Warden Ragan, Mrs. Ragan, Mr. and Mrs. Branner, and Bill Ragan. Thanks for letting us visit you at Joliet.

RAGAN: Thank you

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RAGAN: Thank you

MURROW: Thank you and good night.

We will be back in a moment.

[Commercial]

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seven and a half acres straight up. It's rather hilly. Their modern 13 room house includes a recording studio. Les and Mary live here with Mary's sister Carol, her husband Wally Cannon, and Les' 13 year old son Rusty. Since no one ever uses the front door we won't either.

[music]

MURROW: Evening, Mary.

FORD: Good evening, Ed.

MURROW: What's the name of that song?

FORD: That's our latest release called Song in Blue.

MURROW: It looks like Les is enjoying himself there in the control room.

FORD: Oh, he always does. He'll be in with us in a second.

MURROW: Mary, is this the way you always work?

FORD: Yes, and it's really very convenient if you want to record during the night and you don't have to go down to the studios. We have our own right here and it's really wonderful. Here's Les.

MURROW: Is that the big advantage of working at home?

FORD: Oh, I would say so.

PAUL: Hi, Ed.

MURROW: Evening, Les. How are you?

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PAUL: Hi, Ed.

MURROW: Evening, Les. How are you?

PAUL: Pretty good.

MURROW: Were you prepared for our visit tonight?

PAUL: Well, yes. I was prepared for it. I was just thinking when you asked the question, I often wonder about the barber shop in S- because it seems they are more worried about it than I am. The barber shop closes at seven o'clock. They've got to sit on it if I'mm going to make it tonight after the broadcast.

MURROW: Les, tell me, since you work at home you obviously have no trouble persuading Mary to let all your equipment into her house. Did you?

PAUL: Well, it's not quite that easy. You see at first I built the recording studio in the garage and there, of course, Mary was very happy, but I was so far from the kitchen and Mary that one day I asked her if she would like to get a new outfit and Mary responded quite rapidly.

MARY FORD: That's very unusual for him to ask me that.

PAUL: And so I sent her shopping on the boulevard gave her the ten dollars and she bought a dress and a hat and so forth and she brought the change back and in the meantime we smuggled all the machinery into the living room and mounted it right into the mantle. It looks very nice.

FORD: A theatre speaker.

MURROW: Mary, I'm fascinated by your house. Could

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we see a little more of it.

FORD: Sure.

PAUL: Sure.

FORD: COMe on.

PAUL: Now, let's see, Ed, this is the studio, of course, where Mary does the singing. In here we have the editing room. This editing room is where we edit the tapes and if there's any coughes or sniffles or something we snip them all out, send them to Dizzy Gillespie and they call it bop.

MURROW: Well, I suppose-- is that where you create those million dollar sounds, Les?

PAUL: That's right, Ed. In here we have the master control room. The loud speaker up there is to catch all the flaws and I think we'll get a cheap speaker so we don't hear them so well.

FORD: Yes.

PAUL: We have tape machines ... and we have the mixer there and that has the echo chamber and creates all the sounds and mixes them with Mary's voice.

FORD: Show him the doors.

PAUL: Oh, and the doors here, you might be interested in this, Ed. You see they are very thick doors.

MURROW: Yes.

PAUL: And they are like in a meat market. And the reason we do that is to keep all the sound in. I think

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PAUL: And they are like in a meat market. The reason we do that is to keep all the sound in. I can

the neighbors donated for these doors. Would you like to see our office?

MURROW: Yes, of course.

PAUL: Okay. This is the office and over here--Mary?

FORD: This is Vaja Con Dios, Ed, our platinum record for selling 2 million, Ed, and it was one of our first records we made in our new studio and all the people who listened to it said it wouldn't be a hit because it was in a garage or something.

PAUL: Well, we are very lucky and very grateful that we could sell over 2 million records of Vaja Con Dios. Good old Castle record. Over here we have a microphone that brings back quite a few memories. One in particular that this particular mike-- in 1929 was the very first time I did a broadcast, Ed, and what makes me so proud is the fact that it was a commercial broadcast in 1929 and the idea was that this dentist said that if I sang two numbers that he would fix my teeth.

MURROW: Mary, what songs do you particularly like to sing?

FORD: Well, I like to sing them all, Ed, but I just would like to sing them like Les would like me to sing them.

MURROW: Oh ho. He cracks the whip, does he?

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MURROW: Oh no. He cracks the whip, does he?

FORD: Well, no, but I love him.

PAUL: Thank you.

MURROW: Les, do you have any preferences?

PAUL: No, just that Mary sings them.

MURROW: Les, isn't it true that your musical career almost came to a rather abrupt end a few years ago?

PAUL: Yes, I did get a pretty tough break. At least I thought so at the time. Back in 1937 I turned the car over and for a couple of years I was laid up in the hospital but everything--

FORD: 1947.

PAUL: Wad it '47?

FORD: Not '37.

PAUL: That's right. Gosh, I'm getting younger.

MURROW: And it didn't have any after effects, did it? Or did it?

PAUL: Well, the only after effect I think was the fact that this arm, my right arm, had to be placed in a stationery position and it meant that I could take a choice as to where I wanted it so I asked them to put it where I could play the guitar.

MURROW: So it hasn't actually interfered with your playing?

PAUL: No, no not a bit.

FORD: And I think he was very lucky, Ed, when

FORD: Well, no, but I love him.

PAUL: Thank you.

MURROW: Lee, do you have any preferences?

PAUL: No, just that Mary sings them.

MURROW: Lee, isn't it true that your musical career almost came to a rather abrupt end a few years ago?

PAUL: Yes, I did get a pretty tough break. At least I thought so at the time. Back in 1957 I turned the car over and for a couple of years I was laid up in the hospital but everything--

FORD: 1947.

PAUL: Was it '47?

FORD: Not '57.

PAUL: That's right. Gosh, I'm getting younger.

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FORD: And I think he was very lucky, so, when

you see some of the people like the guitar player in Milwaukee.

PAUL: Well, what Mary is speaking of up there is quite a serious thing and it proved how lucky we all are. We were playing in Milwaukee at a Veterans' hospital and we were playing, we were going down the corridor with our guitars and singing and this one fellow kept asking for us to come into his room and when we went in there the first thing he asked, he said, "Is that a Gibson guitar you're playing? He had tears in his eyes and his head was all bandaged up and everything and we said yes, and he said, "would you play JUST ONE MORE CHANCE for me?" so Mary sang it and he cried. We left the room, we were so choked up and when we got outside the doctor told us he had only a short time to live; that they thought at least, so we thought that it would be nice to cheer him up so we called the guitar company and we had 'em build this guitar for him to give to him, gold guitar, thought it would make him very happy and it has never been played because by the time it was built to give to him he passed away and it sort of proves we should be very grateful for what we have.

MURROW: Yes. Mary, tell me, you're a minister's daughter. Do you think show business has changed you any?

FORD: Well, I hope not. If anything it has made me more nervous.

MURROW: Well, Les , now that we have seen where you work, could we see where you relax?

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PAUL: Sure.

FORD: We never relax ...

PAUL: Well, let's see we'll go out of the office here. You'll have to give me a hint as to where we relax Mary. Ed, this is the master control.

MURROW: Yes.

PAUL: And here are some closets that were given to us by Fibber McGee. I don't know what's in 'em.

MURROW: Well, I guess this must be Mary's territory, isn't it?

FORD: Yes, when I get to it. I have a lot of competition, with my sister and her maid. I never get a chance tp cook very much but I love to.

MURROW: Any special dishes?

FORD: Well, Les loves macaroni and cheese and potatoe pancakes.

PAUL: She cooks-- excuse me. She cooks a great Salami sandwich.

MURROW: Sounds like you cook for an Army, Mary.

FORD: Well, not quite but we do have a family and it's pretty large. Would you like to see them?

MURROW: Yes, of course.

FORD: All right.

PAUL: Okay. Where is the family, in the living room?

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FORD: All right.

PAUL: Okay. Where is the family, in the living room?

FORD: This is the dining room, yes.

PAUL: And this is where we eat. Hello. Here we have a big hound. Hi, Laddie. This is our boy Rusty.

MURROW: Good evening, Rusty.

RUSTY: Good evening, Mr. Murrow.

PAUL: And this is Mary's sister Carol.

MURROW: Good evening.

CAROL: Good evening, Mr. Murrow.

PAUL: And this fellow here, I guess he's our brother-in-law. He's married to Carol.

MURROW: Good evening, Wally.

WALLY: Hi, Ed.

MURROW: Rusty, tell me. I suppose everybody asks you is Laddie any relation to Lassie?

RUSTY: Well, no he isn't but I wish he was for the money.

MURROW: Carol, tell me, do all of you work together in harmony in this unusual household?

CAROL: We have no problem there because when I'm going to bed Mary's getting up. I never see her.

PAUL: Well, we have one problem, Ed, I might say and that is that working on different schedules Mary and I usually record at night and Wally and Carol work in the daytime so we usually meet and it's probably their supper time and it's our breakfast and we never know whether to say good

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MURROW: Good evening, Rusty.

RUSTY: Good evening, Mr. Murrow.

PAUL: And this is Mary's sister Carol.

MURROW: Good evening.

CAROL: Good evening, Mr. Murrow.

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morning and they never know whether to say good night.

MURROW: Well, does this business of running two shifts present any household problems/?

PAUL: Well, no, not too many. Well, just on the cooking. Carol doesn't know whether to cook eggs or to cook a steak for us.

MURROW: Wally, tell me, what are your chores in this household?

WALLY: Well, I joined the little group as a base player but it gets kind of rare when I see a base - just regular duties I think that just about take in everything and anything that has to be done.

PAUL: Did you mow the lawn today?

WALLY: No, I didn't.

MURROW: Not at this time of year, Les. Mary, I've been wanting to ask you this all evening. How do you get that double singing voice when you are making personal appearances?

FORD: Well, on the records I sing all the parts, sing along with myself, but on the personal appearances I have my sister Carol in the wings. It was a secret but don't tell anybody.

WALLY: On one occasion, Ed, we were playing in Reno and on the regular band's night off the relief band leader came out put an extra mike out for Mary and said,

morning and they never know whether to say good night.

MURROW: Well, does this business of running two shifts present any household problems?

PAUL: Well, no, not too many. Well, just on the cooking. Carol doesn't know whether to cook eggs or to cook a steak for us.

MURROW: Really, tell me, what are your chores in this household?

WALLY: Well, I joined the little group as a base player but it gets kind of rare when I see a base - just regular duties I think that just about take in everything and anything that has to be done.

PAUL: Did you mow the lawn today?

WALLY: No, I didn't.

MURROW: Not at this time of year, Lea. Mary, I've been wanting to ask you this all evening. How do you get that double singing voice when you are making personal appearances?

WORD: Well, on the records I sing all the parts, sing along with myself, but on the personal appearances I have my sister Carol in the wings. It was a secret but-don't tell anybody.

WALLY: One one occasion, No, we were playing in Reno and on the regular band's night off the relief band leader came out put an extra mike out for Mary and Ann,

"here's a mike for Mary Ford, the girl who sings in several voices," Well, she did and this poor guy was looking all over the band stand, looking under the piano and everywhere and never did find the rest of the voices.

MURROW: Well, I'm learning things here this evening. I have been in radio a long while but the only thing I know is that the long waves are short and the short waves are long.

FORD: Yes.

MURROW: Wally, tell me, were you the cupid that brought Les and Mary together?

WALLY: No, they were already together when I got there but unless you've got about a two or three hour program don't ever ask Les how he met Mary. One time somebody asked that question and about once an hour they had to push him away from the mike to make station breaks.

PAUL: We weren't even on the air.

MURROW: Thank you very much, Les and Mary and Rusty for letting us come and visit you this evening. It has been very pleasant indeed. Thank you and good night.

FORD: Good night.

PAUL: Good night.

MURROW: And thanks again. In just a moment we will be taking you for a visit to General Jimmie Doolittle

[Commercial]

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FORD: Good night.

PAUL: Good night.

MURROW: And thanks again. In just a moment we will be taking you for a visit to General Mammie Doolittle

[Commercial]

MURROW: It happened just about 13 years ago. The Japanese were attacking. Disasters were piling up for the allies in the Pacific. American morale was pretty low. Then someone had an idea. In those days before intercontinental bombers why not bomb Tokyo with B-25's from a carrier. The mission was approved and the big brass chose the master of the calculated risk to lead the attack, 16 bombers with 80 men. He was Jimmie Doolittle, boxing champ, motorcycle racer, a sort of chill-'em - thrill-'em stunt flyer, a veteran of World War I. After Doolittle and his men reported "Mission Accomplished" President Roosevelt gave him the Congressional Medal of Honor and Doolittle went on to lead our air forces in North Africa, Italy and Europe. At the end of the war he went back to his business. He is now vice president of the Shell Oil Company. General Doolittle and his wife Josephine now live in this seven room apartment house in uptown Manhattan. They have two sons. Both of them fly jets. Jimmie Doolittle is still a very busy man. He travels around the world for Shell. He goes all over the country on special jobs for the government. He speaks almost anywhere to help raise funds for his pet educational project. Good evening, Jimmie, General Doolittle.

DOOLITTLE: Good evening, Ed.

MURROW: How are you?

DOOLITTLE: Couldn't be better.

MURROW: It happened just about 15 years ago. The Japanese were attacking. Disasters were piling up for the allies in the Pacific. American morale was pretty low. Then someone had an idea. In those days before intercontinental bombers why not bomb Tokyo with B-25's from a carrier. The mission was approved and the big brass chose the master of the calculated risk to lead the attack, 16 bombers with 80 men. He was Jimmie Doolittle, boxing champ, motorcycle racer, a sort of child-'em - thrill-'em stunt flyer, a veteran of World War I. After Doolittle and his men reported "Mission Accomplished" President Roosevelt gave him the Congressional Medal of Honor and Doolittle went on to lead our air forces in North Africa, Italy and Europe. At the end of the war he went back to his business. He is now vice president of the Shell Oil Company. General Doolittle and his wife Josephine now live in this seven room apartment house in uptown Manhattan. They have two sons. Both of them fly jets. Jimmie Doolittle is still a very busy man. He travels around the world for Shell. He goes all over the country on special jobs for the government. He speaks almost anywhere to help raise funds for his pet educational project. Good evening, Jimmie, General Doolittle.

DOOLITTLE: Good evening, Ed.

MURROW: How are you?

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MURROW: Good. Tell me, what's the campaign been this week - oil, government work or fund raising?

DOOLITTLE: No, Ed, this has been an easy week. I spent Monday down in Washington with the government and Tuesday, Wednesday, Thursday and today here with Shell.

MURROW: You must have been weathered in to stay that long in New York.

DOOLITTLE: I was weathered in Wednesday.

MURROW: Tell me, in your wanderings around the world do you still do any flying?

DOOLITTLE: I quit flying, Ed, about six or seven years ago. I had flown about 30 years. Now I fly with better flyers.

MURROW: Tell me, how long will you hang your hat at home this time.

DOOLITTLE: Well, I leave again on Sunday, day after tomorrow. If you'd like to see my itinerary I'll have Mrs. Doolittle read it to you.

MURROW: Oh, she takes care of your memory. Good evening, Mrs. Doolittle.

MRS. DOOLITTLE: Good evening, Ed.

MURROW: Tell me, where does he go next?

MRS. DOOLITTLE: Well, now let me see. I have to keep it in a date book so I don't make dates for him here.

MURROW: Yes.

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MURROW: Yes.

MRS. DOOLITTLE: On Sunday he goes to Fort Worth, Monday to San Diego, on to Los Angeles and has several days there, returns here the following Sunday and then on Monday we both go to Boston.

MURROW: How about you, Mrs. Doolittle. Do you like traveling at this wild pace?

MRS. DOOLITTLE: Well, I enjoy it very much, Ed. As a matter of fact we are both gypsies at heart. We did make one trip you might be interested in, 1950 when we were getting ready for a trip around the world. Jimmie called me from the West coast and asked me - as a matter of fact he ordered me to be ready on Monday to go to Ireland. I protested at that time saying I couldn't go. I'm glad I did, however, because we left here, crossed the Atlantic , landed in Heath- in England, motored over to North- and then flew to Belfast. From Belfast we motored down to New Castle where the mountains of M- come down to the sea.

MURROW: Yes.

MRS. DOOLITTLE: And then we had the party there and the next day went to a launching in Belfast and the luncheon following, motored half the length of Ireland to Dublin. I attended some official things there and motored the next morning to Shannon, took off across the Atlantic, Ed, and were back here in three days and ten hours.

MURROW: You must like it. Tell me, Jimmie,

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MURROW: You must like it. Tell me, Jimmie,

where are your sons now?

DOOLITTLE: Ed, both boys are in the air force. They are both, as you said, flying jet aircraft. The older boy is at Bergston Field, Austin, Texas. He's flying F-84 f's. The younger boy is at Wichita flying B-47's. By the way the younger boy is here. I would like to introduce him to you. John, will you come in?

MURROW: Good evening, Captain.

JOHN: Good evening, Ed.

MURROW: I imagine you turned up unexpectedly as the way most flyers do. Is that right?

JOHN: Yes I did.

MURROW: Tell me, have you seen your brother recently?

JOHN: Not since Christmas when we had our last family reunion.

MURROW: Mrs. Doolittle, are you completely used to the idea of your boys rushing about in jets or do you get some worry about them occasionally?

Mrs. DOOLITTLE: Well, I suppose everyone has a fear once in a while but I do not entertain fear at all and I believe that mothers, or the families as a matter of fact, should permit their children to choose their fields of endeavor and help them in that field and not handicap them by being afraid.

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MURROW: Well, I know the boys have made you proud grandparents. Where's the family album?

MRS. DOOLITTLE: Well, if you'll wait just a minute I'll show you the picture that was taken during Christmas.

DOOLITTLE: This picture by the way was taken at the Doolittle reunion at Wichita where we had seven of our grandchildren with us.

MRS. DOOLITTLE: How's that for a family of grandchildren, Ed?

MURROW: Give us a second to have a close-up. Oh, that's better.

MRS. DOOLITTLE: Can you see that?

MURROW: Oh wonderful.

MRS. DOOLITTLE: Incidentally one grandson is missing. You can see the man I married--

MURROW: Yes.

MRS. DOOLITTLE: --holding a pair of twins. They are boys of John's, the young man you just met; also John's daughter, Johnna, standing beside Jimmie and I'm holding Penny and Jody who is my namesake is standing back of me and Eric is standing in the rear, of the picture.

MURROW: Jimmie--

MRS. DOOLITTLE: I did tell you one was missing.

MURROW: Yes, you did. Jimmie, I know you've won

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MURROW: Jimmie--

MRS. DOOLITTLE: I did tell you she was missing.

MURROW: Yes, you did. Jimmie, I know you's

a few hundred flying trophies and war decorations. Where do you keep all the brass?

DOOLITTLE: Well, some of them are in museums, Ed. Some we've put away. We don't have any here in the house.

MURROW: Well, Mrs. Doolittle, how about your own collectors' items from around the world.

MRS. DOOLITTLE: Well, you know I am a saver and Jimmie is a thrower-outer. I'll have to show you a little bit what's going on here. Topside the first - one, two, three four shelves are things that have been filed, and most of them have been cataloged. Here are other things I have to do, but you see I'd better throw out or go to work, or there's going to be trouble in this household. It will be like Fibber McGee's closet.

MURROW: Well, you must have collected some things in your trips around the world, haven't you?

MRS. DOOLITTLE: Well, yes. We are both very fond of oriental art and if you will wait just a minute I will show you a thing or two, Ed. Excuse me.

MURROW: Jimmie, you seem to have some pictures on the wall there?

DOOLITTLE: Ed, in this room and out in the hall there are about 150 pictures of friends. On here are some of my civilian friends, airline operators, aircraft manufacturers, the Shell group, some governmental people; on this wall a

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bunch of my military buddies; on this wall over here are some of my wartime bosses and contemporaries and some of my boys. I believe you recognize some of these people yourself.

MURROW: Oh, Tooey Spaatz who commanded the air in ETO.

DOOLITTLE: That's right.

MURROW: That will be Admiral Bull Halsey.

DOOLITTLE: That's right.

MURROW: And Nate Twinning who is the present chief of the air staff. Oh, that's Air Marshall Tedder, now Lord Tedder, isn't it, Commander of the RAF fighters?

DOOLITTLE: That's right.

MURROW: And that will be General Lors Norstadt who now commands the NATO air in Europe; and Bomber Harris who commanded the bomber command in the RAF. Isn't that right?

DOOLITTLE: That's right.

MURROW: Jimmie, when you think back about that first Tokyo raid I am sure you have been asked this a lot of times but what stands out most in your memory?

DOOLITTLE: Ed, that's a difficult question to answer. There isn't anything in particular that stands out. However, the thing that you are most impressed with, of a chore of that kind, is the importance of getting your job done and the importance of bringing your boys back .

MURROW: And when you were actually over Tokyo

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MURROW: And when you turn actually over the

you were just thinking of getting the bombs down and getting your boys out. Is that right?

DOOLITTLE: Getting that chore done and living through it.

MURROW: Well, General Doolittle, I know that you work a great deal with the National Conference of Christians and Jews. Why is this important to you personally?

DOOLITTLE: Ed, as you know the National Conference of Christians and Jews is a civic, educational organization of religiously motivated people who believe in the brotherhood of man and the fatherhood of God. They believe that all religions, all faiths and all creeds should work together against atheism. They believe that there should be no place for intolerance, for bigotry. They are sponsoring this week Brotherhood Week. Brotherhood Week is devoted to the Golden Rule, to getting more people to support that type of program and to demonstrating the advantage of that type of life.

MURROW: Of course, all of this has something to do with our foreign relations as well, hasn't it, Jimmie?

DOOLITTLE: Ed, there are three things we can do, two of them impossible, the other the only possible one. We can accept Communism. That will never do. Our forefathers fought for freedom and we'll never give up our precious heritage. We can clobber Russia now. That certainly would

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not be in accordance with the Golden Rule. We'd tear down everything we're building up. The only other alternative is to maintain and improve the peace. We can maintain the peace only through strength, through moral strength, economic strength and through military strength, through an offensive and defensive force and through having more modern weapons which means science, research and development. We can improve the peace only by getting Communist China-- Communist Russia to change her objective, her stated objective, of world domination and world Communization. That can only be done by us showing the world how to live, by living properly ourselves, by example and precept, showing that freedom is better than slavery; that Democracy is better than Communism.

MURROW: Jimmie, tell me, do you still hear from the boys who were on that Tokyo job with you?

DOOLITTLE: Ed, there are 60 of them still alive. We are getting together on the 18th of April in Los Angeles at the Ambassador Hotel, Cocoanut Grove, for a get-together.

MURROW: That will be a grand experience I'm sure because danger shared is affection deepened, isn't it?

DOOLITTLE: Well, they are wonderful boys.

MURROW: Jimmie, I know Mrs. Doolittle makes a lot of trips with you. Let's go see some of the things she has collected. Can we?

DOOLITTLE: Yes. She has some very interesting

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DOOLITTLE: Yes. She has done very, very

things, Ed, that she's picked up in the orient.

MRS. DOOLITTLE: Ed, this is a Q-Goddess of Mercy and I believe she is supposed to have had her first appearance in that particular statue. This is the big rice man from Japan. Incidentally, the first one I had was broken in shipping and Jimmie carried this all the way back in his hand by air from Tokyo so I am very proud of both of them.

MURROW: They are very striking. Jimmie-- what finally-- sorry-- go ahead.

DOOLITTLE: This, Ed, is a piece of embroidery that the Chinese gave us when we landed in China, gave to the Tokyo flyers and it's a wonderful gift from the Chinese people.

MURROW: That's a lovely thing. Jimmie, why is the air force having trouble keeping good men now?

DOOLITTLE: Ed, the most serious problem with which the air force is faced at the present time and the other services - Army and Navy as well - is the retention of their people, particularly the enlisted mechanics, aircraft mechanics, engine mechanics, armament specialists, electronic specialists, who go in for one enlistment, then leave to go into industry where the pay is better. I should say that we must keep those boys. We must get more re-enlistments in order to take proper care of our aircraft and to do that we've got to give them better pay, more prestige and more privileges.

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MURROW: Thank you very much, General Doolittle and thank you Mrs. Doolittle for letting us come and visit you tonight. Good night.

MRS. DOOLITTLE: Good night.

DOOLITTLE: Good night, Ed.

MURROW: We will be back in a moment.

[Commercial]

MURROW: Those are some of the people who made tonight's program possible.

Next week from California, Roy Rogers and his wife Dale Evans and from New York Ballerina Alicia Markova.

From PERSON TO PERSON good night and good luck.

CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

March 4, 1955 10:30 PM EST

Guests: Roy Rogers and Dale Evans, and

Alicia Markova

MURROW: Good evening. The name of the program is PERSON TO PERSON. It's all live. There is no film; and once again tonight we are going visiting coast to coast. First we'll drop in on the prima cowboy Roy Rogers and his cowgirl Dale Evans and their family out on the west coast. And then we'll come back to the east coast to talk awhile with prima ballerina Alicia Markova. We will be ready in exactly 20 seconds.

[Commercial]

MURROW: Just in case you haven't heard Roy Rogers is a cowboy. His wife Dale Evans is a cowgirl and together they have managed to make a pretty fair success of it on the radio, the television, in the movies, the rodeo and assorted enterprises but perhaps of even more interest and personal satisfaction Roy and Dale are raising five young cow hands of their own plus an exchange student from Scotland who came to live with them last year. For a family of this size the Rogers home deep within the San Fernando valley is ideal. It's less than 20 minutes from their Hollywood studios. Yet it's comfortably

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isolated. On their five acres they have all kinds of farming projects and of course the animals to go with them. Life with the Rogers can often be hectic but never dull. Let's see what our friends are up to now.

[music]

MURROW: Evening, Miss Dale.

EVANS: Hi, how are you, Ed.

MURROW: All right. That's real pretty music you're playing.

EVANS: Thank you. I'm glad you like it. That's a little song I wrote when I was going hunting with Roy. I call it Hazy Mountains.

MURROW: I see some of the children there, don't I?

EVANS: That's right, Two of the children are not here. Our oldest, Tom, is married and has his own home and Cheryl, our 14 year old, is at boarding school.

MURROW: Why don't you give us a run-down on those who are there?

EVANS: Well, I sure will. The rest of them are here on the floor. First, there's Marian, 14, from Edinburgh, right there.

MURROW: Good evening, Marian.

MARIAN: Hi.

MURROW: And there's Linda Lou, from Hollywood, 12

isolated. On their five acres they have all kinds of farming projects and of course the animals to go with them. Life with the Rogers can often be hectic but never dull. Let's see what our friends are up to now.

[music]

MURROW: Evening, Miss Dale.

EVANS: Hi, how are you, Ed.

MURROW: All right. That's real pretty music you're playing.

EVANS: Thank you. I'm glad you like it. That's a little song I wrote when I was going hunting with Roy. I call it Hazy Mountains.

MURROW: I see some of the children there, don't I?

EVANS: That's right, Two of the children are back here. Our oldest, Tom, is married and has his own home and Cheryl, our 14 year old, is at boarding school.

MURROW: Why don't you give us a run-down on who are there?

EVANS: Well, I sure will. The rest of them are here on the floor. First, there's Marian, 14, from Hollywood, right there.

MURROW: Good evening, Marian.

MARIAN: Hi.

MURROW: And there's Linda Lou, from Hollywood,

MURROW: Linda Lou.

LINDA LOU: Hey.

EVANS: And here's Dusty, 8, also from Hollywood.

MURROW: How are you, Dusty.

DUSTY: Hey.

EVANS: Sandy, who is 7--

MURROW: Sandy.

EVANS: --from Huntington, Kentucky.

SANDY: Hi.

EVANS: And here's Doady, 3, from Dallas.

MURROW: Evening, Doady.

DOADY: Hi.

EVANS: That's a nice girl.

MURROW: Tell me, I bet you kids have a lot of fun at home but where's your Daddy tonight?

DUSTY: Well, right now he's down fixing the freezer.

EVANS: That's right. Say why don't you go down there, Ed, and visit Roy. I think you'll find some things of interest.

MURROW: All right, down we go. All right, Rogers, our camera has you covered so step out slowly and stay in focus. How are you, Roy?

ROGERS: Hi.

MURROW: Tell me what is the trouble with the

MURROW: Linda Lou.

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MURROW: Tell me what is the trouble with

freezer tonight?

ROGERS: I had to come down and shut off this motor so it wouldn't interfere with all the equipment that you have around here such as the TV cameras and things like that.

MURROW: Well, I'm sorry about that, Roy, but it's only temporary. What do you keep in the freezer anyway?

ROGERS: Well, we keep a little bit of everything but I have something special in there I would like to show you since I know that you like hunting. Just a second. Ed, this happens to be some ducks and geese and pheasant which I got on my last hunting trip up in Northern California and if you're ever out this way around hunting season I wish you'd go along with us. We have a nice ranch up there where there's a lot of ducks and pheasant and also geese.

MURROW: All right.

ROGERS: This is the way I brought them back from the hunting trip.

MURROW: All right, you've got yourself a hunting partner for the next trip. Roy, let's see what else you have on the place out there.

ROGERS: Okay. Well, Ed, speaking of memories: Here is the old Dodge car that I came to California in back in 1930. Been driving one ever since. A sort of decrepit looking thing but it'll still run. And, speaking of hunting again: Over here it happens to be some of my hunting dogs, those German

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W- , if you can see them.

MURROW: Yes.

ROGERS: That's F- and L- .

MURROW: Tell me, Roy, where is Trigger?

ROGERS: Well, we don't keep Trigger here. We keep him at the other ranch, Ed, and all we have here mostly are animals of different kinds.

MURROW: What about the dog, Bullet?

ROGERS: Well, we don't keep Bullet here either, but we do happen to have one of his pups. This dog is 11 months old and we're having a little trouble with his left ear trying to get it to come up and I don't know whether he is going to make it or not but he looks a lot like Bullet as you can see.

MURROW: He does indeed.

ROGERS: You see these little guys?

MURROW: Yes.

ROGERS: Those are young P-m dogs-- you know black and Tans ...

MURROW: Roy, let's see some more of the farm, could we?

ROGERS: Well, we have a little bit of everything here, Ed. We have-- I-- Being raised on a farm I always like to have plenty of animals around so we have ducks, geese, pheasants. Out back there where you didn't see them we have

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MURROW: Yes.

ROGERS: These are young P-n dogs -- Jon, Dyer, Dick and Tess ...

MURROW: Roy, let's see some more of the farm, could we?

ROGERS: Well, we have a little bit of everything here, Ed. We have -- I -- being raised on a farm I always like to have plenty of animals around so we have ducks, chickens, pheasants. Out back there where you didn't see them we have

about 150 rabbits and we have a couple of horses and you can see the geese and ducks in here.

MURROW: Yes.

ROGERS: We raise our own sheep and our cattle for butchering purposes, to eat, and also as we are coming around the corner up here you can see a couple of P- colts I'm raising for my two older boys, Dusty and Sandy.

MURROW: I understand you're planning to build a new place, Roy. Is that night.

ROGERS: I couldn't quite hear you.

MURROW: I say I understand you're planning to build a new place.

ROGERS: That's right. We're going to-- we bought 130 acres out west of here and we're going to raise our chickens and ducks and things out there and also make our own pictures right at home and it's a wonderful, wonderful place also to raise children. And here are the two P- colts I was telling you about. This one's Dusty and the one on the other side happens to be Sandy.

MURROW: That one looks like a buckskin. Is it?

ROGERS: We've been away from them quite a while so what do you say we go back in the house and see what's going on.

MURROW: All right, fine. Dale, before Roy gets back to the house: How did you learn to ride a horse so well?

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ROGERS: We've been away from them quite a while so what do you say we go back in the house and see what's going on.

MURROW: All right, fine. Thank you. Now back to the house: How did you learn to make a horse do

EVANS: To tell you the truth, Ed, I hadn't been on a horse since I was seven years old and then I went to work with Roy in pictures and the first day that I worked with him he said that he had never in his life seen as much sky between a woman and a horse so that meant I had to really get in there and learn in self defense.

MURROW: Tell me, do the children spend much time before the television set?

EVANS: Well, I think maybe about average. The two older girls get two hours a night from seven to nine and the boys get an hour before dinner and a half hour after dinner and Doady gets just a little bit.

MURROW: Linda Lou, tell me, do you get an allowance?

LINDA LOU: Yes, I get $1.40 a week and the boys get a dollar and Doady gets a dime for good behavior.

MURROW: Oh, it sort of goes by age. Is that it?

LINDA LOU: Yes.

MURROW: Dusty. I bet the kids in your class sure envy you. What do they ask you most about your Dad?

DUSTY: Well they ask me most about how is Trigger.

MURROW: Hey, Sandy, what are you going to be when you grow up?

SANDY: Cowboy.

EVANS: To tell you the truth, Ed, I hadn't been on a horse since I was seven years old and then I went to work with Roy in pictures and the first day that I worked with him he said that he had never in his life seen as much sky between a woman and a horse so that meant I had to really get in there and learn in self defense.

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DUSTY: Well they ask me most about how is Trigger.

MURROW: Hey, Sandy, what are you going to do when you grow up?

SANDY: Cowboy.

MURROW: Why?

SANDY: Well--

EVANS: The boys are eating candy, Ed. That's the reason they can't talk very well. Now, tell him.

SANDY: Well, I just have the idea.

MURROW: Well, that's a good idea. Has your Dad come back yet?

EVANS: Here he is.

MURROW: There he is.

EVANS: Here's Daddy.

MURROW: Roy, tell me, do you have any idea what your children think of you?

ROGERS: Well, to give you an idea you know, a lot of people have asked that same question, Ed, and to give you an idea, we was watching a television show one night and there's a scene in there where I'm chasing one of the outlaws on Trigger and I'm just about ready to jump with Trigger on to him when little Sandy jumps up. He'd only been with us about three months. He jumps up and points to the screen and ehe says, "Hey, Daddy," he says, "that's Roy Rogers."

EVANS: That's right.

ROGERS: That gives you an idea what they think of me.When I'm on the screen I'm Roy Rogers and when I'm home I'm like all you other Pops, the guy that wheels the belt.

EVANS: No, not very much.

MURROW: Why?

SANDY: Well--

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EVANS: That's right.

ROGERS: That gives you an idea what they think of me. When I'm on the screen I'm Roy Rogers and when I'm not I'm like all you other Pops, the guy that's wheelin the kids.

EVANS: No, not very much.

MURROW: Well, I'll make great character tonight with my nine year old son when I tell him I've been talking with you. Doady--

ROGERS: Wonderful.

MURROW: Doady, tell me, do you ever get to ride on Trigger?

EVANS: You heard what the man said, do you ever get to ride on Trigger? She says Uh huh. Tell him what one of the horse's name is.

DOADY: Sawmill and Buttermilk.

EVANS: Sawmill and that's Buttermilk.

MURROW: Oh, I missed that. Tell me, Dale, what do you all do as a group? When you're at home.

EVANS: Oh, the boys like to play cops and robbers just like every American boy I guess and cowboy and Linda Lou and Marian love to play the piano and both of them play and they sing and they also do the Bop. You know the Bop, don't you, Ed?

Murrow: I've heard of it, yes.

EVANS: That's right but Marian here can do a real fancy Highland fling from Scotland. Would you like to see it?

MURROW: Oh, let's have a quick turn at it, yes.

EVANS: Well, good.

MURROW: Good.

MURROW: Well, I'll make great character tonight with my nine year old son when I tell him I've been talking with you. Doady--

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Murrow: I've heard of it, yes.

EVANS: That's right but Marian here can do a real fancy Highland fling from Scotland. Would you like to see her.

MURROW: Oh, let's have a quick look at it.

EVANS: Well, good.

MURROW: Good.

[dances]

ROGERS: Smile.

EVANS: You've just got to smile. Thank you.

MURROW: Oh, good.

EVANS: Mighty fine, honey.

MURROW: Thank you, Marian. Roy, I've heard that you're a pretty good dancer too, a sort of Samba expert. Is that right?

ROGERS: I didn't say that, Ed.

EVANS: Now, just a minute. Listen, Ed, for a cowboy he's just great.

ROGERS: Thank you, Mother.

MURROW: Marian, I know you came here from Scotland about a year ago. What has impressed you most about America?

MARIAN: Well, everything. I remember when I first came I was in a car and all the traffic flitting by and I told the man beside me about it and he said, "this is only early morning traffic."

MURROW: Roy, tell me, how come no one ever talks any more about your talent with a sling shot. Has the Hydrogen bomb out-dated it?

ROGERS: Well, I really don't think the hydrogen bomb has out-dated it .I have one here and I still shoot one once in a while, but if you will follow me in the other room I'll have a few things to show you.

[dances]

ROGERS: Smile.

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MURROW: Roy, tell me, how come no one ever talks any more about your talent with a rifle shot. Was the Hydrogen bomb out-dated it?

ROGERS: Well, I really don't think the hydrogen bomb has out-dated it. I have one here and I shoot it once in a while, but if you will follow me in the other room I'll have a few things to show you.

EVANS: You children stay here with Leola. I'll see you in a minute.

MURROW: Good night.

ROGERS: By the way, that bear, Dale killed that bear.

MURROW: What did she use, a 30-30?

ROGERS: That's right ... and speaking of a sling shot I just happen to have one here. Being raised on a farm that was our main weapon you see, so I have one here ready in case any outlaws show up at the house.

MURROW: Tell me what's in that big box there beside you?

ROGERS: Well, this is something that is real close to my heart, Ed. It's our safety award. We started out several years ago and this is our seventh year on safety and we got the idea by visiting hospitals and seeing so many boys and girls crippled in some kind of accidnet, by some kind of accident, so we thought we would try to do something about it so seven years ago we started this safety campaign through the elementary schols and our first year we had 1,200. This past year we had 2,800 schools listed all over the United States, and the first prize is a replica of Trigger. In fact this is the first-place trophy and then when I get to that school, whatever school wins it, I go to that school in person. Now, if you'll come on in the other room we'll show you some

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of the other things in the other room.

MURROW: I was going to ask you about your gun collection. There's no chance of an accident, is there?

ROGERS: We have quite a few here, Ed, as you can see. I've been collecting them for quite sometime. People have sent them to me from all over the country. A lot of them are modern guns but here happens to be a pair that I'm real fond of. They were presented to me by Colonel B- and they're from the old 101 ranch, which you know of very well.

MURROW: Yes. Yes, I do.

ROGERS: And the rest of them are all different kinds but these are my favorites, the old frontier models, Colts--

MURROW: Yes.

ROGERS: --which they claim won the West.

MURROW: That's right. I've got one of those. Roy, tell me, what sort of mail do you get?

ROGERS: Well, we get all types of mail. Seems like I do sense a kind of uneasiness amongst the teen-agers especially. They don't know exactly which way they're heading, on account of I suppose the war situation and everything like that but I think I'd like to give them a little advice. If they'd take more time with their spiritual education it would help a lot.

MURROW: Dale, you must get a lot of mail too,

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MURROW: Dale, you must get a lot of mail too,

don't you?

EVANS: Well, I do, Ed, but the bulk of my individual mail comes from people who've read our little book ANGEL UNAWARE, the story of little Robin, you know, our little mentally retarded child who passed away at the age of two.

MURROW: That must have been a very sensitive subject to deal with in a book, wasn't it, Dale?

EVANS: Yes, it was, but you know, Ed, I never realized the heart break of that until it came home to us and when little Robin passed away I felt that God wanted me to speak for her and for all the other mentally retarded children in the world. Since we were in the public eye maybe they would read it and oh the response was so overwhelming that I started to get hundreds of letters from people from all walks of life and they wanted to know where I got the faith to accept little Robin's condition and her passing without being bitter and so I felt God wanted me to write a confession of my Christian faith and what Christ had done in my life. So I wrote MY SPIRITUAL DIARY and it's out and it's off to a great start and the thing that makes me the happiest, Ed, all the royalties from the book are going to the Children's Hospital here in Los Angeles for their brand new clinic for the study of mental retardation. It just thrills me to death.

MURROW: Roy-- thank you very much, Dale. Roy,

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MURROW: Roy -- thank you very much, Dale.

tell me, before we go, how about this law that cowboys don't kiss girls or cuss or smoke. Does this present a problem?

ROGERS: I kind of get a kick out of that question because having children of my own I get an idea what they think once in a while. I have said that to children around over the country and I kind of put 'em on the spot. Iget on the stage and I say, "they tell me that you boys and girls don't like this mushy stuff and in pictures," but I say, "I bet that every one of you have a little sweetheart at school that you think an awful lot of," so, but we're not allowed to do it.

MURROW: Well, thank you very much, Roy Rogers and Dale Evans for letting us come and visit you in your home in the San Fernando Valley. Thank you very much. Good night.

ROGERS: Good night.

EVANS: Good night.

MURROW: In just a moment we will take you for a visit with Ballerina Alicia Markova.

[Commercial]

MURROW: Alicia Markova has been the prima ballerina of the dance world for the past 30 years. Born in London as Alicia Marks she made her professional debut when she was ten years old. Since then she has developed her art to a point where it is usually only described only by

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superlatives. John Martin, the dance critic for the New York Times said that Markova is "the perfect epitome of the classical ballerina and probably the greatest ballet dance who ever lived." Other experts have said that she is to the air as a cloud and to see her is to believe in magic and princesses. Alicia Markova lives here at the Hotel Windsor in New York City. It's about a mile from the Metropolitan Opera House where she will dance Orfeus next Friday. Miss Markova's two room apartment is really a stopping off place, a home base for her travels all over the world, and where ever Alicia Markova is there is music and dancing.

[music]

MURROW: Good evening, Miss Markova. What's that you were listening to?

MARKOVA: That's the music from the variation from GISELLE, the first act, my favorite ballet.

MURROW: Tell me, have you always liked to dance?

MARKOVA: I love to dance and, well, dancing in any form.

MURROW: Even jitterbug?

MARKOVA: Yes, even jitterbug. Well, I won a competition once for jitterbug.

MURROW: Did you?

MARKOVA: Not at the Metropolitan naturally but

superlatives. John Martin, the dance critic for the New York Times said that Markova is "the perfect epitome of the classical ballerina and probably the greatest ballet dancer who ever lived." Other experts have said that she is to the air as a cloud and to see her is to believe in magic and princesses.

Alicia Markova lives here at the Hotel Windsor in New York City. It's about a mile from the Metropolitan Opera House where she will dance Orfeus next Friday. Miss Markova's two room apartment is really a storybook off place, a home base for her travels all over the world, and where ever Alicia Markova is there is music and dancing.

[music]

MURROW: Good evening, Miss Markova. What's that you were listening to?

MARKOVA: That's the music from the variation from GISELLE, the first act, my favorite ballet.

MURROW: Tell me, have you always liked to dance?

MARKOVA: I love to dance and, well, dancing in any form.

MURROW: Even jitterbug?

MARKOVA: Yes, even jitterbug. Well, I won competition once for jitterbug.

MURROW: Did you?

MARKOVA: Not at the Metropolitan natural, but

at THE STAGE DOOR CANTEEN during the war. I anchored with a coast guard. He was a dancer and the prize offered was a bottle of champagne so we thought we'd try win it. We were very happy we did. Then when we went to collect the prize they said that they couldn't give it to him because he was in uniform but they would give us a consolation prize instead, three private lessons from Arthur Murray, which we couldn't collect.

MURROW: How did you first take up the ballet?

MARKOVA: Well, I would say rather that the ballet took me up.

MURROW: How is that?

MARKOVA: Well, I had weak feet, flat feet, and I was sent to have dancing lessons for exercise. After I had been there, oh, about six months, I managed to get my name on the first poster which I have here, along there. I don't know whether you can see it, Ed.

MURROW: Oh, Little Alicia.

MARKOVA: Yes, that was before I became Markova. Well, will you excuse me if I go on with this.

MURROW: Were you sewing?

MARKOVA: Oh yes, I always have to sew. You see this is something I have to do, well, all my life. It's something that I have to do myself too because it's a great responsibility and if during a performance one of these

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ribbons should break or come off you can imagine how terrible it would be and then I feel, well, if I sew it myself, if something terrible happens I only have myself to blame.

MURROW: Speaking of responsibility, you have been called probably the greatest ballerina of all times. Do you occasionally worry about living up to such a notice.

MARKOVA: Occasionally. I'm afraid I have to think about that all the time. It's not really worrying about it but as you say it is a great responsibility because you wonder sometimes when the audience comes in, you know you want it to be just so perfect, so perhaps I do worry a little bit about it.

MURROW: Did you ever get a bad review?

MARKOVA: A bad review? Oh yes, I have had some bad reviews.

MURROW: Does it bother you?

MARKOVA: No, you just have to take them but I think one bad one that I had I found very amusing and that came from my little niece when she was three. They took her to the circus at Christmas, the first time, and when she came home the family asked her what she had seen and she said, "Oh, I saw elephants dance and they dance just like Aunt Alicia," so I had that to contend with.

MURROW: Have you finished with that ribbon?

MARKOVA: Yes, just. Yes, I have just now. Would

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MURROW: Have you finished with that rhapsody?

MARKOVA: Yes, just. Yes, I have just now.

you like to see really what happens to a ballet shoe. Shall I put it on?

MURROW: I would indeed.

MARKOVA: You have to place it on the foot like that with the heel and take these two strings and it must pull at this angle and and they go around and then apart from that I usually stick mine on with glue. That's the secret.

MURROW: With glue?

MARKOVA: Yes, with glue.

MURROW: And then where do you tie it?

MARKOVA: I tie it just on the inside there and then after I tie it I sew it there so I have to be k- [garbled] because when I dance, Ed, you see I like to feel the shoe is a part of me when I'm jumping or turning or anything quickly. I like to feel that I haven't any shoes on at all.

MURROW: And how long does a pair last?

MARKOVA: Oh, that would depend on the amount of work, the texture of the stage. Sometimes I wear a shoe like this just one ballet, one performance.

MURROW: Alicia, didn't I see a trunk there just beside you?

MARKOVA: Yes, that is the trunk.

MURROW: Do you always keep a trunk in the living room?

MARKOVA: No, I'm afraid not always but I've been

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MARKOVA: No, I'm afraid not always but I've been

in such a rush. I only got back and so they put it in here. I haven't had time to unpack. By the time I will have the time to unpack then I will have to be on the way again.

MURROW: Would it be fair to ask you what you carry in that trunk?

MARKOVA: Well, costumes, all kinds of things. Oh, my red wig for Juliet, one of my favorite ballets I must say and the wig I always call my Rita Hayworth.

MURROW: You have no costumes in there?

MARKOVA: No, not in the trunk. Those were unpacked already. Those are over here in the closet. These are the trays, ballet shoes, tights, silk tights for the performance. The mystery items because people always wonder how they are kept up. They go right up to the waist and then my hand knitted rehearsal tights ...

MURROW: Did you knit those yourself?

MARKOVA: Oh yes, I knit all of them myself.

MURROW: And this is to keep you warm while rehearsing. Is that it?

MARKOVA: Yes, that is perfectly correct but I have this kind of tights because I don't like to lose weight. I can't afford to you see and this way the air can get through and so I can sweat and I suppose now you would like to see one of our traditional costumes, the short tou-tou.

MURROW: What's it called, the tou-tou?

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MURROW: What's it called, the tu-tou?

MARKOVA: Tou-tou. One of these which we wear for SLEEPING BEAUTY or THE NUTCRACKER, one of the classical ballets and I think these are what fascinate the children, you know, make them think of fairies.

MURROW: Not only children, I think, Alicia.

MARKOVA: No?

MURROW: Oh, tell me, do ballet dancers ever grow out of their costumes. Is it difficult for you to keep your weight stable?

MARKOVA: Well, it's difficult for me to keep it, not losing it that way you see, because if I am working very hard I can lose perhaps a couple of pounds for a performance, so I am very fortunate, I can eat as much as I like, and I love to eat, especially potatoes and chocalate cake.

MURROW: So that means it would be all right for me to ask you what is your dancing weight?

MARKOVA: What is my dancing weight?

MURROW: Yes.

MARKOVA: Well, it is about 98 but I am always trying to reach 100 pounds. That would be really the jackpot as they say over here.

MURROW: Tell me, Miss Markova, while you're dancing, are you aware of the audience. Do you sense the difference in the audience, whether it is warm or cold?

MARKOVA: Oh, yes, very much so, Ed. Oh yes, I

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MURROW: So that means it would be all right for me to ask you what is your dancing weight?

MARKOVA: What is my dancing weight?

MURROW: Yes.

MARKOVA: Well, it is about 90 but I am always trying to reach 100 pounds. That would be really the largest as they say over here.

MURROW: Tell me, Miss Markova, while you're dancing, are you aware of the audience. Do you sense the difference in the audience, whether it's lukewarm or cold?

MARKOVA: Oh, yes, very much so, Ed. Oh, yes,

I think you know that the different cities, for instance, if it is a very musical city, you'll find that the audience will wait until the end of a performance before they applaud.

MURROW: Yes.

MARKOVA: And it's very interesting, you see, how you can sense those things.

MURROW: Do you know what reaction you will get from any given performance. Can you predict it?

MARKOVA: Oh no. No, I think that's what makes it so exciting, really, but you can have some very funny reactions because last year when I had a tour and in Scotland I think it was, after my concert one evening, I was in the dressing room and ... suddenly the door burst open and this man pushed his way in, rather unshaven you see, rushed up to me, took me by the hand, and said, "thank you, thank you, I came here with a terrible headache; it's all gone now; you're better than asprin," and just rushed out and everyone said, "Oh, how terribly rude, how could anybody allow him in," but I thought it was a very nice compliment.

MURROW: Better than asprin.

MARKOVA: Well, that is what he said.

MURROW: Tell me, what would you tell youngsters who are starting out as dancers?

MARKOVA: What would I tell them?

MURROW: Yes.

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MURROW: Better than aspirin.

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MURROW: Tell me, what would you tell young people who are starting out as dancers?

MARKOVA: What would I tell them?

MURROW: Yes.

MARKOVA: Well, they shouldn't look on the ballet as what you say, job,

MURROW: Yes.

MARKOVA: And to make a lot of money because I can think of lots of other far easier jobs but if they want to think about it and give it time and develop I mean it is something, in a way it's a life work, and you can have, oh, so much pleasure and happiness out of it.

MURROW: Thank you, very much, Alicia Markova, for letting us come and visit you tonight.

MARKOVA: Good night.

MURROW: Good night. Thank you. We will be back in a moment.

[Commercial]

MURROW: Next week we will be going to visit Rosemary Clooney and Jose Ferrer, and the Internal Revenue Commissioner, T. Coleman Andrews.

From PERSON TO PERSON good night and good luck.

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MURROW: Thank you, very much, Aileta Markova, for letting us come and visit you tonight.

MARKOVA: Good night.

MURROW: Good night. Thank you. We will be back in a moment.

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CBS TELEVISION

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MURROW: José Ferrer and Rosemary Clooney are two of the most pleasant and talented people in show business. This may be as good a reason as any why as husband and wife they have been so successful in just about every phase of the entertainment field. Mr. Ferrer, or Joe to his friends, is an actor, a director and a producer. He undertakes all three with equal skill. Mrs. Ferrer, or Rosie, is a singer, and a very good one indeed. She makes records, has her own CBS

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radio program two evenings a week and, of course, has appeared in many movies. The Ferrers spend a considerable amount of their time up in the clouds, that is, shuttling across the continent by plane. Tonight they are on the ground at their home in mid-town Manhattan here in New York but their one month old son is still in California. Good evening, Rosie.

CLOONEY: Hello, Ed, how are you?

MURROW: Fine. Evening, Joe.

FERRER: Ed.

MURROW: Rosie, how's the baby?

CLOONEY: Oh, he's so wonderful. He weighs ten pounds now and he is taking 7 ounces at every feeding and I want to say hello to him because he misses his mother I'm sure.

MURROW: Rosie, this is as good a time as any I suppose to ask, is it, is it to be motherhood or a career for you?

CLOONEY: I want to combine both of them for a while, Ed. But I have a great ambition though to have six children so I think by then it will be motherhood alone.

MURROW: Joe, do you have any objections to this plan?

FERRER: No, I don't, Ed. You know I'm an off stage husband with Rosie. When I married Rosie she'd made a very, very fine grade all by herself without my help and I determined that I would stay out of her business and just be

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her home counsellor and not her professional counsellor. Whatever she wants to do is just fine with me.

MURROW: Well, Joe, if you're like every new father I've ever known I bet you just happened to have a few baby pictures with you, do you?

FERRER: You know I promised myself I would not indulge in this practice but knowing I was going to be talking to you tonight I did bring a picture along and here it is. That is M- José, known to his friends as Bombo at the age of six hours.

CLOONEY: Isn't he cute, Ed?

FERRER: Oh, he's wonderful - got more hair than I have.

MURROW: Rosie, do you think M- will be an actor like his Dad?

CLOONEY: Oh, I don't really know. Now what was it we discussed, you said he would be a better one?

FERRER: I said the sooner the better.

CLOONEY: Oh, yes, I hope so.

MURROW: Joe, would you recommend the theatre as a career?

FERRER: Well, Ed, I feel that the theatre is a wonderful place for the people who really belong in it. Now how you determine that I don't know. I know that in my profession I know a great many people who decided they wanted to

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MURROW: Well, it sounds to me that you're expunding your way of life?

FERRER: Well, about my way of life, you know when I was in college at Princeton I remember one day walking in on an interview that Lawrence Rockefeller, who was a classmate of mine, was having with a man who was in an executive position in the university and Larry was heeling for the Daily Princetonian as a cub reporter and he asked the man, "what would you say was your philosophy of life?" and the man answered, "Take what you've got and make a going concern of it." I remember at the time I thought this was a very corny, kind of obvious remark to make but as I grow older I find that I try to take what I've got and do the best of making a growing concern of the two so I now smile instead of laughing at these words.

MURROW: Joe, would you say you are a creative sort of person or is that a fair question?

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MURROW: Joe, would you say you are a creative sort of person or is that a fair question?

FERRER: Well, it's a fair question in so much as I've thought a good deal about that. I don't consider myself a creative person in my work, no. I consider myself an interpretor. That is to say if you give me a blank piece of paper and a pencil anything that I write on it will be very commonplace and in my opinion quite worthless but given the words of someone else, Shakespeare, or Tennessee Williams, or Bob Sherwood, or anyone you care to mention, then I come into my own proper function which is that of interpretation. I feel that my talents are interpretative and critical and this doesn't make me unhappy. I don't want to be a writer. I know that I cannot be one and I am quite satisfied to be what I am, but of course everyone has a secret dream; you know the clown wants to play Hamlet and in the back of my mind I have always felt that I did have one little creative side to my make-up and that is if I ever wanted to devote the time and the hard work to becoming a painter I think I would have been creative in that line. This is very modest, I know, but you won't take me too seriously. I have a painting here, Ed, which is the only painting I ever made that I allow people to see very much of and I-- in the winter of '48 to '49 I was working at the City Center and had a lot of time to myself and painted almost every day and in that winter in my home in Westchester I painted this landscape and at that time I was trying to withdraw as an actor and become more of a director and a producer

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and feature other people other than myself and I mention that because it seems to me now that in that respect that the house behind the trees which is what I call the thing is rather symbolic of my attitude and that I was getting behind the things and sort of pushing forward others to tread the boards.

MURROW: Joe, while you're up, show us around the apartment a little, will you?

FERRER: Wonderful. Well, come on Rose, let's take Mr. Murrow on a Cook's tour of our little palace here.

CLOONEY: All right.

FERRER: This is an old building we live in, Ed. It's a kind of interesting apartment and we're very happy here. This room is the dining room and the interesting feature of it is a little wine cellar. You know we both enjoy having wine with our meals and we didn't quite know where to put the bottles where the wine would get clear and the sediment would go to the bottom undisturbed so I had the idea of building this rack here and I-- my friends and so on seem to think it was not a bad-- not a good idea; that it would spoil the looks of the room but actually I think it turned out rather successfully. It's quite functional anyway and serves its purpose rather well.

MURROW: I like it very much.

FERRER: Good. Well, I hope you'll come and break a bottle with us sometime.

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FERRER: Wonderful. Well, come on Rose, let's take Mr. Murrow on a cook's tour of our little palace here.

GLOOMKY: All right.

FERRER: This is an old building we live in, Ed. It's a kind of interesting apartment and we're very happy here. This room is the dining room and the interesting feature of it is a little wine cellar. You know we both enjoy having wine with our meals and we didn't quite know where to put the bottles where the wine would get clear and the sediment would go to the bottom undisturbed so I had the idea of building this rack here and I-- my friends and so on seem to think it was not a bad-- not a good idea; that it would spoil the looks of the room but actually I think it turned out rather successfully. It's quite functional anyway and serves its purpose rather well.

MURROW: I like it very much.

FERRER: Good. Well, I hope you'll come and bring a bottle with us sometime.

MURROW: Rosie, a friend of Joe's has called him a pack rat and said he saves and collects everything. Is that right?

CLOONEY: Yes, that's true, he collects, oh, chest sets, books of every description and this is his mask collection. Joe, will have to tell you about them. Will you introduce them?

FERRER: Yes, this is-- I was up in Washington not so long ago and I saw these African masks which came from the whole Johnson-- the Mrs. Martin Johnson collection and I don't know anything about African masks and I didn't then and I don't know now but these pleased me esthetically and so I bought a few of them just to look at them. This one looks like Curt F- my agent.

CLOONEY: He does at that.

MURROW: Well, maybe he'll sue you for that. I hope he doesn't sue us.

CLOONEY: Oh no.

FERRER: You know Rosie's a collector too, Ed. She has the habit of collecting gold records which Columbia gives every time one of her recordings sells a million copies. This one is a platnium record and the inscription says, "In honor of the sale of the 2 millionth record - HEY THERE - THIS OLD HOUSE - Rosemary Clooney - Columbia Records," and is dedicated to S- Ferrer from his Mother, so--

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CLOONEY: He does at that.

MURROW: Well, maybe he'll have you for lunch. I hope he doesn't see us.

CLOONEY: Oh no.

FERRER: You know Rosie's a collector too, Ed. She has the habit of collecting gold records which Columbia gives every time one of her recordings sells a million copies. This one is a platinum record and the description says, "In honor of the sale of the 2 millionth record - HEY THERE - THIS OLD HOUSE - Rosemary Clooney - Columbia Records," and it dedicated to S- Ferrer from his mother, no--

MURROW: That's a good habit to have, isn't it?

CLOONEY: Isn't that a good collection?

FERRER: It's a real good habit, yes. I encourage it.

MURROW: Joe, have you got anything exciting in the works, anything new?

FERRER: Well, as I show you around the rest of the house--

CLOONEY: I'll wait for you in here.

FERRER: Wonderful, Rosie.

CLOONEY: See you in a minute.

FERRER: I'll tell you about my little professional ventures. I recently finished my first directing job in pictures. I directed and acted with June Allyson in the film version of THE SHRIKE which will be released here in New York in July, and I'm very excited about that. I'm going to England now to act in a picture with Trevor Howard called The- , which is an action picture about World War II and then August and September I will be in Spain shooting MATADOR, the fight-- the bull fight film based on the best seller MATADOR. This little room here is my study. I-- it's full of knick-knacks and mementoes and things that remind me of people, and so on. This is all cork tile here you see and what I do with this is when I think of something

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that I want to remember instead of making a mental effort I just write it down like this - call Ed Murrow - and I put it here and I never forget it and then it reminds me and when I've done it, take it out and throw it away ... if you can call it that.

This is my California driver's license test. The first one I took I flunked so badly that I didn't try again for four years and then I passed and had this framed. Here is a pair of boxing gloves signed by the State champion of California, all the different divisions. Rosie and I are fight fans and some of these boys are our friends and we're their fans.

MURROW: Well, Joe, the room looks rather small. I thought you were one for the wide open spaces.

FERRER: Well, I thought so too, Ed, and it is rather a small room because I find that when I'm working when I have to lock myself up and concentrate and think about my work the enclosure helps me. This may just be my imagination but I feel that if an idea bounces a short distance it kind of comes back to me and can't escape and I know that most of my work in the theatre - some of my picture work - has been conceived and executed in this little room. It has memories for me.

MURROW: Do you ever feel that perhaps you are spreading yourself a little thin with all your activities, Joe?

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MURROW: Do you ever feel that perhaps you are [illegible] yourself a little thin with all your activities, Joe?

FERRER: Well, I know that I have once or twice Ed, and I suppose we all do. I sometimes have a very successful play and then I think that the next one is going to be easy and I don't work as hard as I should ... You know directing THE SHRIKE was a slow, long, laborious - not tedious - but very painstaking and scrupulous affair and I think it taught me a measure of concentration and of thoroughness that regrettably perhaps has been lacking in my make-up up to now. I love the life. I look forward to directing other films.

MURROW: Well, it certainly doesn't sound like a lazy life you lead.

FERRER: Well, I guess it isn't a lazy life. Ed, the strange thing about it is that I basically think of myself as a lazy person but I'm also a person of enthusiasm and I'll say now I'll take two months off and I'll go to A- and go fishing and I'll go skiing somewhere and just lie on my back and read books and then somebody comes along and says, "How would you like to do so-and-so?" and I say, "Gee, that sounds like a great idea," and the first thing I know I have committed myself to contractual obligation and then the fat is in the fire. My conscience goes to work and I have to tell my friends that I have to do the best I can most of the time and let them keep me busy.

MURROW: Joe, how did you and Rosie meet in the first place?

FERRER: Well, I know that I have once or twice Ed, and I suppose we all do. I sometimes have a very successful play and then I think that the next one is going to be easy and I don't work as hard as I should ... You know directing THE SHRIKE was a slow, long, laborious - not tedious - but very painstaking and scrupulous effort and I think it taught me a measure of concentration and of thoroughness that regrettably perhaps has been lacking in my make-up up to now. I love the life. I look forward to directing other films.

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MURROW: Joe, how did you and Rosie meet in the first place?

FERRER: Well, I was in New York in the-- a number of years ago doing publicity for CYRANO DE BERGERAC and I was on the Robert Q. Lewis show twice. He had an evening show and an afternoon show at that time and Rosemary was his singer and I met her on both of those occasions. The first time we met she impressed me as being, well cold and distant. I thought she took an instant dislike to me. I thought she verged on the harsh and I said, "well, that's just one of those things." I would come in pleasantly and say good evening and nothing happened and so on.

MURROW: Well, did you find you had a lot in common right away?

FERRER: Well, I think I'd better turn you over to Rosie at this point, Ed. She can probably give you a more accurate answer than I can.

MURROW: All right. Rosie?

CLOONEY: Yes.

MURROW: Is it true that the telephone brought you two together?

CLOONEY: Well, I think it kept us together for a little while, Ed. I know that both our business managers were extremely happy when we got married because it saved so many bills on trans-Atlantic calls.

MURROW: Are you going to be traveling with Joe this year?

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MURROW: Are you going to be travelling with Joe this year?

CLOONEY: I think that perhaps I'll go over in April for about two weeks and then I'll pack up the baby and nurse and join him for the summer and fall in June.

MURROW: Rosie, tell me honestly, does Joe really have any talent when it comes to music?

CLOONEY: Oh yes, he plays very, very good piano and he sings very well, we think, thank you. We did a duet in a Metro picture called DEEP IN MY HEART and that was one of the first times we worked together other than recording together and it was so much fun. He is very, very talented.

MURROW: All right, how about playing something for us, Joe.

FERRER: Well, what would you like me to play, Rosie. You choose it.

CLOONEY: Play LOVE IS A BEAUTIFUL STRANGER. Ed, this is a song that Joe wrote with Teddy S- . I love it.

MURROW: He'll never get a better introduction than you just gave him. Go ahead.

[plays]

FERRER: The rest is even more beautiful. Say, Ed, I'd like to tell you about a kind of a hobby I have developed in the last few months and that is playing chess. And I 'm doing it because Herbert Steiner my very distinguished chess master in California told me to be sure and put in a plug

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ivory chess pieces that Rosemary gave me for Christmas and I only mention it because I derive so much pleasure from it that I keep talking to all my friends about it so I mention it to you.

MURROW: Do you play a good game, Joe?

FERRER: No, I don't. I'm very easy to beat.

MURROW: Can Rosie beat you?

FERRER: Rosie--

CLOONEY: No, I can't even beat my nine year old sister.

FERRER: I offered to play Rosie blind folded and she said then we would both be playing blind folded.

MURROW: Well, thank you very much, Joe, and thank you, Rosie, for letting us come and visit you this evening.

CLOONEY: Good night, Ed.

FERRER: Good to see you.

MURROW: It's been very pleasant indeed. Thank you and good night. Good night. In just a moment we will take you for a visit with Tax Commissioner T. Coleman Andrews.

[Commercial]

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CLOONEY: Good night, Ed.

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MURROW: It's been very pleasant indeed. Thank you and good night. Good night. In just a moment we will take you for a visit with Tax Commissioner T. Coleman Andrews.

[Commercial]

MURROW: I think it was Mark Twain who once said there is one simple difference between a taxidermist and a tax collector; the taxidermist takes only your skin. There are some 55 million Americans who pay taxes in this country and about 51,000 in the Service who collect the taxes. The chief Collector is T. Coleman Andrews, the Commissioner of Internal Revenue. He has been that for the last two years. Before the President called him to Washington Mr. Andrews had practiced accounting for 35 years in Richmond, Virginia where Mr. and Mrs. Andrews raised two sons. Except for his service with his State government, the Federal government and the Marine Corps, Mr. Andrews has spent most of his life just figuring. Now while still figuring T. Coleman Andrews does a lot of traveling, explaining the tax program, visiting as many of his 1,500 offices as he possibly can. Home is in this four and a half room apartment in a section of Alexandria, Virginia called Park Fairfax. It's not far from the Washington airport. The Andrews apartment is just 15 minutes by car from the Internal Revenue office in Washington. While much of America is trying to subtract line 12 from line 6, 7, 8, or 9, the Commissioner awaits the nation's deadline, 35 days away. Good evening, Commissioner Andrews.

ANDREWS: Oh, hello there, Ed. How are you this evening.

MURROW: Fine, sir. Let's get first things first.

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ANDREWS: Oh, hello there, Ed. How are you this evening.

MURROW: Fine, sir. Let's get first things first.

What's the best advice you can offer a taxpayer tonight?

ANDREWS: Well, I suppose the best advice I could offer them is to please get that tax return in real soon. That isn't advice. It's really a plea but it's the best thing I can think of.

MURROW: A plea and an order almost, isn't it?

ANDREWS: Almost, yes.

MURROW: All right, let's assume that we've done all our adding and subtracting and all the deductions and taken all the proper exemptions, what else can we do to help ourselves, anything?

ANDREWS: Yes, there's a very simple thing you can do. Sign it. You know that may sound funny but an awful lot of people, millions of them, don't sign it after they've gone to all that trouble making them up and of course we don't know who they come from.

MURROW: Well, Commissioner Andrews, how much of your time do you actually spend in Washington?

ANDREWS: Well, when Congress is here I spend most of it-- most of it in Washington but when Congress is gone then I try to get out in the field and get to our people and visit all of our offices and meet the public and tell them what we are doing and why.

MURROW: Does Mrs. Andrews accompany you on your trips around the country?

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ANDREWS: Yes, she does. As a matter of fact we have always done some traveling together but in recent years since our family has all grown up it is much easier and not much of a problem and here she is now.

MRS. ANDREWS: Hi, Ed.

MURROW: Good evening, Mrs. Andrews. I know that you have been living in Washingrton for about two years now; that you moved there from Richmond. How do you like it?

MRS. ANDREWS: Well, it's been a wonderful experience. We have actually been just gypsies for the past two years going back and forth. I miss my garden but I do have a little garden up here that I enjoy working in.

MURROW: Where are your two sons now?

MRS. ANDREWS: Well, Wilson and Sherry, his wife, are now stationed down in St. Thomas in the Virgin Isles. He is with the Coast Guard and Coleman, Jr. and his family are here with us tonight.

ANDREWS: I'll go and get them, Ed.

MURROW: Good. I gather you must have a lot of T. Coleman Andrews under one roof, don't you?

ANDREWS: Oh, yes, there's quite a good deal of it tonight. Son, are you there? Well, we've got the older son's family. Here is Barbara Jane, our daughter-in-law and our little Debbie who is my pride and joy.

BARBARA: Good evening, Ed.

ANDREWS: Yes, she does. As a matter of fact we have always done some traveling together but in recent years since our family has all grown up it is much easier and not much of a problem and here she is now.

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BARBARA: Good evening, Ed.

MURROW: Good evening, Barbara.

ANDREWS: And this is Coleman, Jr. with Coleman, the third.

COLEMAN, JR: Hi, Ed, how are you.

MURROW: Good evening, how are you.

ANDREWS: He's a pride and joy too but he isn't quite old enough to talk to you yet.

MURROW: Oh, that's a fine deduction he has in his arms though, isn't it?

ANDREWS: Yes.

MURROW: Deborah, can you hear me? Deborah?

DEBORAH: What was that?

MURROW: You sure can. How are you?

DEBORAH: Okay.

MURROW: Tell me, do you have fun with your grandfather?

DEBORAH: Uh huh.

MURROW: What kind of fun.

DEBORAH: Play.

MURROW: And what else?

DEBORAH: Coca cola.

MURROW: Coca cola? Does he ever tell you how-- Does he ever tell you stories?

DEBORAH: Yes.

MURROW: Oh good.

MURROW: Good evening, Herbert.

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ANDREWS: You know, she said I went to the golf course. The other day I was feeling a little bit bad and she called me up and she said, "what are you doing feeling bad, Grand Dad? Did you go to the golf course and play too much golf and get tired and sick?"

MURROW: Well, Mr. Andrews, Jr. are you in your father's old accounting business in Richmond?

COLEMAN, JR: No, Ed. As a matter of fact I am not. I am a general insurance agent and broker and have been for the past year.

MURROW: Well, you must get some pretty high level help when it comes to working out your own tax returns, don't you?

COLEMAN, JR: Well, I probably should but the truth of the matter is that I don't. As a matter of fact I make out Dad's tax return and in that connection you may remember last year he got fined $25 for failing to file his State tax return on time. Actually I probably should be the one to pay the fine because I was the one who was guilty of overlooking it.

ANDREWS: Now there you have it, Ed. The secret is finally out. I have been protecting him all this time. Now everybody knows.

MURROW: Barbara, I gather you haven't yet detected any signs of your son's interest in mathematics, have you?

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BARBARA: Not yet, Ed. His main interest is food right now and I think going to bed so I think we'd better take both the children and get them back to bed.

MURROW: Good night.

BARBARA: Good night.

MURROW: Commissioner Andrews?

ANDREWS: Yes sir.

MURROW: While the Senate debates next year's taxes a lot of us are worried about this year's and struggling with the so called simplified form. Do you think it is really simple?

ANDREWS: Well, as a matter of fact, Ed, I would be a little bit less than frank if I said the returns were all simple because they aren't. Some of them are complicated but it isn't because anybody wants them that way. It is because the law is set up that way and you can only make out what return the law requires you to make. But there are some simple ones, especially that 1040A. Really that is about the simplest thing anybody has ever designed in the way of a tax return and I think that we are going to have more and more people using it and it ought to simplify our problem a great deal.

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ANDREWS: Well, I guess the main problem that bothers the average tax payer is-- well, the question that comes most frequently into his mind is, am I getting the same deal that everybody else is getting? In other words I've found from experience in all my administrative work in State, City and Federal government that the average taxpayer-- he may not like taxes but he will be reasonably satisfied if he can be sure that nobody else can get any better than he can. In other words let everybody be treated alike.

MURROW: He just wants a fair break.

ANDREWS: That's right.

MURROW: Tell me, this, Commissioner. If you had more agents, would you collect more money? That question is badly put. By that I mean if you had more agents would you collect more money than it would cost you to hire them?

ANDREWS: Oh, my goodness yes. We-- I don't know whether you saw the recent report or not that we gave to the secretary, that he sent to the joint committee on Internal Revenue. We showed there a very substantial increase in the number of returns examined last year and the amount of money those examinations brought in, so much as a matter of fact that if we didn't have this terrific problem of so much assistance under the new law and training our own people which takes time and money, well, we might even this year do so much better a job than last year that it would pay the entire cost

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of operating our department which is not very much in terms of the total budget but still a lot of money.

MURROW: The House cut your appropriations today a bit, didn't they?

ANDREWS: Yes, I'm sorry to say that they did. I heard it this afternoon. I'm at a loss to understand. I don't know why they did it. Perhaps I should say though that they cut the request that the administration made rather than the appropriation. We had asked for more money.

MURROW: Yes.

ANDREWS: But the House didn't see fit to go along with the entire request.

MURROW: Tell me, sir, is your business all dollars and cents or do you occasionally get involved with human problems?

ANDREWS: There are a lot of human problems in it. Let me tell you some of them. I was looking over a few of them tonight while we were waiting. And here is one that I think is the funniest that I have ever seen and I am sure the average taxpayer will be interested in it. Here is a fellow who admits in a letter to us very recently received that he is in jail; that he is a bank robber; that he and his partner committed a robbery recently and collected a lot of money - I say collected - stole a lot. He wants to know whether it would be proper for him to deduct from his income the cost

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of his automobile, gasoline, acetylene torches and ammunition and get-away car and airplane fares and all that and then he winds up this way. Of course he wants to know also whether he can take off his pistol which the police took away from him. He says, "You understand, of course, that I desire to make an honest return. It seems I have enough trouble now without arousing the ire of your office." And, then there is another fellow who says that he's from Denver - or rather it was a woman I believe came in and wanted to know how much the tax would be on $150,000.00. We told her that. Then she said, "How much would it be on $300,000.00?" And we told her that and by that time the agent was beginning to wonder well what's this all about and he said, "well, lady, what are you getting at?" "Well," she said, "I'm just trying to figure out whether I should buy one or two Irish sweepstakes tickets."

MURROW: Thank you very much indeed, Commissioner Andrews.

ANDREWS: Thank you.

MURROW: And will you say our thanks to Mrs. Andrews and your family, please.

ANDREWS: I'll do it with pleasure. We have been glad to visit with you.

MURROW: Thank you very much. We will be back in a moment.

[Commercial]

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MURROW: Thank you very much indeed, Commissioner Andrews.

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There are some of the people who made tonight's program possible.

And there is some of the mail that we received after mispronouncing the word epitome on last Friday's program. Many of our friends offered advice but I'll stick to five little words that I can pronounce. Good night and good luck.

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home is big. There is enough living space on the property to make more than an acre of offices, enough power for a 13 story building, ovens enough to warm 100 dinner plates at the same time, three floors, 61 rooms, but enough of the house. Let's go in and say hello to the man. Good evening, Mr. Hilton.

HILTON: Good evening, Mr. Murrow.

MURROW: How are you?

HILTON: Just fine, and you?

MURROW: Fine. Tell me, did we take you away from something tonight?

HILTON: Well, no, no, some of the family were in the other room but I was expecting you.

MURROW: Well, Mr. Hilton, I hope we can meet them later but watching you walk down that long hall reminded me of a comment I once heard. Someone once said, "watch out for Hilton when he walks around a vacant lot; it means he's going to build a hotel on it." Is that true or false?

HILTON: Well, I've heard about that too. That happened once-- a few times, and I have built some hotels and every time these laughs are still there.

MURROW: Tell me, let me check some reports. You are about to build or buy, I hear, in Florida, in Berlin and Amsterdam. Is that right?

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MURROW: Oh, I would like to go. Tell me, Mr. Hilton, do you have any favorites among your hotels?

HILTON: Well, you know that's a hard question; that's like asking me who are my favorite children if I have 27 children.

MURROW: Well, now, how about your house, does any particular room give you particular pleasure?

HILTON: Yes, there are several rooms that do. Would you like to see some of the rooms?

MURROW: I would indeed.

HILTON: This is the entrance foyer and the stair here to my right goes up to the bedrooms.

MURROW: And where is your dining room, Mr. Hilton?

HILTON: I'll show you that. This is the formal dining room.

MURROW: That's a nice, cozy little place, isn't it? Tell me, Mr. Hilton, when you walk about this huge house of yours do you ever miss a room here or there?

HILTON: Well, I'll tell you yes that has happened. As a matter of fact I know how many rooms I have now but not long ago I was quite embarrassed when somebody

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asked me how many rooms there were in this house and I said I think there are 38 or 40 when the butler spoke up and said, "Mr. Hilton, you have 61 rooms," so I know how many I have now.

MURROW: Tell me, is that attractive dining room used very often?

HILTON: No, not very often. As you can see this is a very formal room and it is not used very often. It's generally used, you know, for larger parties.

MURROW: Conrad, from 3,000 miles away it is a little bit difficult to tell what sort of wood those walls are made of.

HILTON: That's black walnut.

MURROW: Well, they aren't solid, are they?

HILTON: No, no, they are not solid. I would like to show you. I am pressing a little button there and that opens this big door and you will notice there is a linen room.

MURROW: Yes. Well, I imagine when that table is set for a large dinner party it must require a great deal of silverware. You don't ever swipe any from your own hotel, do you?

HILTON: Well, I haven't had to swipe any yet because I have a pretty good stock. Would you like to see where I keep my silver?

MURROW: Yes, certainly.

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MURROW: Yes, certainly.

HILTON: All right.

MURROW: You really keep that protected, don't you?

HILTON: Yes, and I've got them opened.

MURROW: And that's where all your silver is.

HILTON: This is the silver room. Can you see it from where you are?

MURROW: Yes, I can indeed. What are those, trays? Silver trays?

HILTON: That's right, coffee pots, and all kinds of different silver.

MURROW: Well, Mr. Hilton, if it will not offend any hotel man in this country or abroad it seems to me that I have occupied some bedrooms just about the size of that vault.

HILTON: Well, I don't think we have any in the Hilton hotel system that are as small as this.

MURROW: Well, Mr. Hilton, tell me, how's business?

HILTON: Business is very good. Would you like to see some of my daily reports that I get from the hotels?

MURROW: I sure would.

HILTON: All right. This room that I am passing through now is the dining room that we use for most occasions. You can see that it is set up now where we are going to have

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dinner when we get through with your show.

MURROW: Yes.

HILTON: This next room is the gallery and over to the left is a swimming pool of course but you can't see it and another building down there. This little room that I am entering now is the study.

MURROW: Conrad Hilton, I wonder if you would mind if I asked you if you've ever been broke?

HILTON: Yes, I was worse than broke. I not only didn't have any money once but I owed a half million dollars to boot.

MURROW: Did you always want to be a hotel man?

HILTON: There was a time when I started out to become a banker and all of a sudden I changed and became a hotel man and what a good thing it was because the bank went broke a few months later and the hotel business has been good ever since I've been in it.

MURROW: Mr. Hilton, I know that all hotels are constantly advising their employes how to economize and serve the customers. I don't know how many hotel men we have in our audience tonight but what advice would you have for them?

HILTON: Well, I don't know just for hotel men, but to anyone I would say to love God, to be loyal to country, and true to one's self. That's what I would say.

MURROW: How would you amplify that, if it is

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MURROW: How would you amplify that, Mr. Hilton?

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HILTON: Well, I tell you, I believe I could answer that question by quoting from a speech that I am working on now. I believe in God. I believe that the way to God and his love is through prayer. I believe in my country. I believe that it's destinies are great and noble. I believe in truth. I believe that the man who willfully tells a lie is a man willfully crippling himself. Most certainly I belive in courage and enthusiasm for without them the individual is hampering his own most desired wishes. With those virtues the individual can go anywhere and become anything in this country. This country has been good to me. I had ambition. In the beginning it centered in my community. As I grew my ambitions expanded within the borders of my state. Then they became national in character and now I am applying my equipment for life to an international concept which already is bearing fruit and taking shape.

MURROW: Conrad, have you ever walked alone in your career?

HILTON: Yes, there was a time when I walked alone when I started my business. Several people are still with me who-- when I started out. I am speaking about Willoford in Chicago for one and Vernon Herndon, another one, but today you can't walk alone, especially in the business as large as mine.

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MURROW: When we arrived, dropped in, you said that you had your family and some friends with you. Where are they now, Mr. Hilton?

HILTON: They are in this next room. Would you like to meet them?

MURROW: Yes, certainly.

HILTON: The young lady that you see here is my grand daughter.

MURROW: Hello Pollyanne.

HILTON: This little boy here is my oldest grand son Barry but they have plenty more children at home younger than they are. Would you like to hear a little story about Pollyanne?

MURROW: Yes, certainly.

HILTON: One day I was holding her in my arms and I said to her, "that's a very pretty dress you have, Pollyanne." She looked up to me and she said, "Will you buy me a dress," and the thought occurred to me at the time, at what age does a woman know when you buy dresses for them. Next is my son Barron, the father of the two children.

MURROW: Good evening.

HILTON: Next is my daughter in law Marilyn.

MURROW: Good evening, Marilyn.

HILTON: The wife of Barron. Next is my son Nick, and next is my executive secretary Ollie Whiteman.

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HILTON: Next is my daughter in law Merilyn.

MURROW: Good evening, Merilyn.

HILTON: The wife of Barron. Next is my son Hilton and next is my executive secretary Kile Whitehead.

MURROW: Good evening.

HILTON: And next to her is Arthur L. Minger, the general manager of the new Beverly Hilton Hotel which we are now ready to open in July.

MURROW: Good evening, Mr. Minger.

MINGER: Good evening. Good evening, Ed.

MURROW: Tell me this, while the boss man of a hotel accepts a reservation but when you arrive they don't deliver the promised room.

MINGER: I think we have a good answer for your question. This is my opinion. Ever so often hotel guests overstay. They do not vacate their rooms in due time as promised and thus is your problem that is created for the hotel management and for the incoming guest. Is it the question you are referring to?

MURROW: Yes, and you just can't throw them out, is that it?

MINGER: That's the way ...

MURROW: Conrad, just how bad is this problem of guests who insist on taking souvenirs from your hotel?

HILTON: That's something that's been going on for a long time and something that we don't try to do too much about. People that would ordinarily take a towel or a spoon would never even take a nickle so we don't bother too much about it.

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MURROW: I appreciate that it is dark out there in California. Incidentally, how is the weather today?

HILTON: The weather is simply beautiful today.

MURROW: We have snow back here.

HILTON: Snow back there?

MURROW: I beg your pardon?

HILTON: Is it snowing back there?

MURROW: Well, not at the moment but it was a pretty miserable day altogether. Could we have a look at your view there?

HILTON: Yes, there is a golf course that surrounds my house here but you are looking at a statue out in the garden.

MURROW: Mr. Hilton, how do you relax from all of your chores?

HILTON: Oh, I play golf and I go horseback riding and I dance.

MURROW: Do you do any dancing at home?

HILTON: Yes, I do some dancing. I'll show you where. This is what we call the music room.

MURROW: You have done almost as much walking tonight in 18 rounds of golf, haven't you?

HILTON: Yes, I have.

MURROW: Do you play the piano?

Hilton: Well, to tell the truth it looks Like

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HILTON: Yes, I do some dancing. I'll show you where. This is what we call the music room.

MURROW: You have done almost as much waltzing tonight in 18 rounds of golf, haven't you?

HILTON: Yes, I have.

MURROW: Do you play the piano?

Hilton: Well, to tell the truth it looks like

I am the only one in the family that does and I can't play much but I could play a little tune if you wanted me to.

MURROW: All right, fine.

HILTON: Come here Pollyanne and Barry and help Grand Daddy play a tune.

[plays]

MURROW: Did you like that Pollyanne?

POLLYANNE: Yes.

MURROW: Did you, Barry?

BARRY: Yes.

MURROW: Good night Pollyanne. Good night Barry.

BARRY: Good night.

MURROW: Good night, Conrad. Thank you very much for letting us come and visit you.

HILTON: Good night, Ed.

MURROW: It's been very pleasant indeed.

HILTON: Okay, see you soon.

MURROW: Right. In just a moment we will take you for a visit with Comedian Red Buttons and his wife.

[Commercial]

MURROW: For about the last 20 years Red Buttons has been in the business of making people laugh and a lot of people in show business will tell you that being a comedian is the hardest work there is but if this is so Red apparently thrives on it for after 20 years of entertaining in night clubs, burlesque, the theatre and of course on his own television show, he hardly looks the young age he is - 36. Red and his wife Helen live in a modest four and a half room apartment in this building overlooking the East River here in Mid Manhattan. It's reasonably close to Radio City where Red works and not too far from the lower reaches of the East Side where Red grew up. Evening, Red.

BUTTONS: Good evening, Ed.

MURROW: How are you?

BUTTONS: Fine thanks, welcome to my home.

MURROW: Thank you very much. What are you looking at out the window there?

BUTTONS: Well, Ed, I was just looking at the East River and this time of night it is really beautiful.

MURROW: I would like to have a look myself. Could we?

BUTTONS: Come on. Take a look. That's the East River, Ed, and you see the stream of lights?

MURROW: Yes.

BUTTONS: Over on your left. That's the

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BUTTONS: Come on. Take a look. There's the East River, Ed, and you see the street at night?

MURROW: Yes.

BUTTONS: Over on your left. That's the

Queensboro Bridge and right due East that's Queens and the little island in the middle is Welfare Island. Now due South - due South is the lower East side of Manhattan where I was born.

MURROW: What kind of childhood did you have, Red?

BUTTONS: Well, Ed, I had a very, very happy childhood but I had a very, very poor one. I don't mean just poor - do you know what I mean?

MURROW: Yes.

BUTTONS: I mean poor. To give you an idea how poor we were, when I was a kid there was no food on the table, no heat in the house and no clothes on my back. Then came the depression.

MURROW: Red, do you ever go back to the old neighborhood?

BUTTONS: Yes, I do, Ed. I go back every once in a while and I go back for a few reasons. No. 1, where can you get bagels like you can get on the lower East Side, and No. 2, I go back to visit the boys club on Penn Street and Avenue A and take a look - in because I am very, very interested, Ed, in all the youth movements.

MURROW: Well, that atmosphere in which you grew up wasn't quite inducive to show business, was it. What happened?

BUTTONS: Well, I don't think the atmosphere has anything to do with going in the show business, Ed. I think really that it is an emotional need. I know it was with me. I had a need to become an actor or comedian. Other people have the emotional need to become a painter, an artist, others to write, and so on and so forth and I was very, very lucky to have expressed mine. It started when I was a child. I liked to sing songs. I had a pretty good voice, sang in the choir for quite sometime. After the choir I went into amateur contests and I walked out and sang my little heart out and I copped a few prizes and then I went to work in the Catskill Mountains, the cradle of many, many of our very, very wonderful performers today.

MURROW: Yes.

BUTTONS: In 1935 I went to work for a buck and a half a week, room and board, and a buck of that went to my mother. That left me with 50 cents which I couldn't get along on because I was starting to shave at the time and I had a couple of dates here and there, so I got a razor for two and a half and I sang and I'll never forget, I was about, oh, about four weeks into the season and I sang in this nice alto voice, "My Mom, I love her - my Mom, you'd love her," and in the middle of the song OLD MAN RIVER came out. And that was the end of my singing career. So, did they send this boy home from camp? They did not. All the magnanimous folks

up there kept me. I stayed on the staff. I took the seltzer bottle, the pie in the face, and two years later I found myself working in burlesque as a comedian.

MURROW: Well, I think no one can be more fortunate than to be working at the job he loves and likes to do.

BUTTONS: I feel that myself, Ed. I really do feel that it's really a blessing.

MURROW: Red, who plays the piano that I saw in the background there.

BUTTONS: Oh, the piano? Nobody, Ed, this goes back to the dealer tomorrow. We just kind of brought it in, you know, to make it look good. Would you like to see the house, Ed?

MURROW: Yes, we have seen Conrad Hilton's place. Show us around your mansion.

BUTTONS: Well, this will take about ten seconds, Ed, so hold on to your hats. This, Ed, is a wall. It's made out of solid plaster, and right here, Ed, this is a bird cage. The bird isn't with us. We sent him South for the winter. He happens to like Miami so he kind of flew the coop and we just have some fungus in the house right now. Ed, this may come as a little shock to you, but this is a table.

MURROW: Wonderful.

BUTTONS: And these are chairs.

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MURROW: Yes.

BUTTONS: And this furniture is known as early television - as a matter of fact, early CBS come to think of it. And, these four paintings on the wall, they weren't here either yesterday, so we will forget about that.

MURROW: Red, have we forgotten anything?

BUTTONS: You certainly have. Ed, the most wonderful part of my life, my wonderful, wonderful wife, Helene. Helene, come here, Honey. I want you to say hello to Ed Murrow.

MRS. BUTTONS: Good evening, Ed.

MURROW: Good evening, Helene, how are you?

MRS. BUTTONS: Very well, thank you.

MURROW: Tell me, what do you do in your spare hours?

MRS. BUTTONS: Well, I am so terribly busy I don't have any spare hours because I have so many activities that I am interested in. I go to City College and attend classes at night and I love to go to auctions.

BUTTONS: Yes, she does, Ed. She goes to auctions and Ed, honestly, she's really saved me an awful lot of money. The wonderful things and buys that she gets! Now this clock, for instance, Ed, this was bought at auction for the tidy sum of about $3,000.00 and it's just wonderful, Ed.

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MRS. BUTTONS: Good evening, Ed.

MURROW: Good evening, Helene, how are you?

MRS. BUTTONS: Very well, thank you.

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MURROW: What time is it?

BUTTONS: According to this clock it is ten after five and if it is, Ed, you're doing an afternoon show and you don't know it. That is what she gets at auctions.

MURROW: Helene?

MRS. BUTTONS: Yes.

MURROW: Red was telling me about your work with mental patients. That sounds like a very worthwhile project.

MRS. BUTTONS: Yes, Ed, I go two days a week to Ward's Island, Manhattan State Hospital, where I work with the mental patients which is a very interesting thing. They have a wonderful new drug called D- which has done a tremendous good for the patients who are now, with this drug, able to accept psychotherapy that once before-- you know, that these patients before would be in straight jackets and completely unable to function and now they are able to function and they have a great need for volunteers, not only in mental hospitals but all through the country-- not only that-- you know in the homes for the aged and for children, etcetera, and it would be wonderful if some of the people could contact their hospitals in their vicinity and perhaps volunteer.

MURROW: Good for you. Tell me, Helene, when you are home in the evenings, do you watch much television?

MRS. BUTTONS: Well, whenever we get a chance

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MURROW: Good for you. Tell me, Helene, when you are home in the evenings, do you watch much television?

MRS. BUTTONS: Well, whenever we get a chance

we enjoy watching television but Red spends a great deal of time when we are at home studying and when we have a night or two out we like to go to the theatre and see movies and live it up a little you might say.

MURROW: Red, television seems capable of burning up talent pretty fast. Where are the future comedians going to come from?

BUTTONS: Well, Ed, to give you a cursory examination of the situation, burlesque is done; there isn't much in stock for comedians; vaudeville is through; the Catskill mountains is certainly through as a training ground as of this point for comedians so I think really that the future comedians of this country are going to have to develop and come from television itself and I think the networks - all the networks will have to make an investment. By this I mean they will have to start with television workshops for comedians and writers for the writers to supplant the comedians' talent that there is and I think that's the only hope and I also do believe that when young talent, when young comedians do get on, that I hope there are enough courageous sponsors around to stay with these people when their ratings are low and give them a chance to develop and live. Do you agree with that, Ed?

MURROW: I do indeed, particularly the business of investing. Helene, do you give Red much professional

advice?

MRS. BUTTONS: Not really. I have implicit faith in Red. I feel what little I know wouldn't probably help him any. He is so much more experienced than I am. I don't really see how I could possibly help him.

MURROW: Don't you tell him when you think he's done a good show or a bad one?

MRS. BUTTONS: Oh yes, definitely, a good one anyway. The bad ones he knows himself.

BUTTONS: I certainly do, Ed.

MURROW: Red, you must be pretty proud of your wife.

BUTTONS: I certainly am, Ed. I think it is wonderful for Helene to go out and help others. I really do. I think it is a Godly gift and I am terribly, terribly proud of her and I love her dearly.

MURROW: Red, you were telling me the other day that you'd discovered a new talent of your own. Do you want to talk about that a little?

BUTTONS: Yes, I would like to for a moment. I have discovered, Ed, a few weeks ago that I like to write poetry. For some reason or other I can hear my contemporaries laughing out loud right now all over town. I just happen to have a couple of dozen poems with me, Ed. I'd like to read one or two if I may - a few of my thoughts on paper.

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MURROW: All right.

BUTTONS: Here's one called LET'S FACE IT.

"I don't believe there was a world
A minute before I was born.
I don't believe there will be one
A minute after I die.
To think this way is juvenile
And takes a lot of gall
But to be really honest,
Don't we all?"

MURROW: We've got 30 seconds, let's hear another one, Red.

BUTTONS: All right, fast. I wrote one for my wife and I call it FOR DOLL FACE.

"55th - Pent House high,
Marriage vow till we die,
Sutton Place, River view,
Hasn't changed my love for you."

Murrow; Thank you very much, Red Buttons and thank you Helene for letting us come and visit you this evening.

BUTTONS: Ed, it was a pleasure. We love you and we think you're a great American.

MURROW: We have enjoyed it very much indeed. Thanks a lot.

MURROW: All right.

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BUTTONS: Hey, it was a pleasure. We love you and we think you're a great American.

MURROW: We have enjoyed it very much indeed.

Thanks a lot.

BUTTONS: Thank you.

MURROW: We'll be back in a moment.

[Commercial]

MURROW: Those are some of the people who made tonight's program possible. Next week we'll be going to Dallas, Texas for the first time to visit Oil Man Clint Murchison and his family and to New York, the home of Arlene Francis and her husband Martin Gable.

From PERSON TO PERSON good night and good luck.

BUTTONS: Thank you.

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Guests: Arlene Francis and

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MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live. There is no film. Tonight in our series of informal Friday night visits we will be dropping in first on someone pleasantly familiar to television, Arlene Francis and her husband Martin Gabel, and then we'll move on to Dallas, Texas for a vist with a pleasant gentlemen who has never before been on television. Oil Man Clint Murchison and his family. We will be ready in exactly 20 seconds.

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MURROW: Its always fun to meet with Arlene Francis and the nice thing about it is that anyone with a television set can do this almost any day in the week. She has three programs on three networks but tonight, as the saying goes, we are meeting a new and different Arlene Francis, as a wife and mother in her own home. Arlene Francis, her husband Martin Gabel a talented actor, director and producer and their eight year old Peter live in this house on New York's upper East Side. Its four stories high and has nice comfortable rooms and I suppose it must have occurred to a great many

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people that an appropriate name for their residence would be, of course, the house of three Gabels. Is that right?

FRANCIS: Well, Ed, I tell you I think it is a little small to be called the house of seven gabels. Good evening.

MURROW: Good evening, how are you?

FRANCIS: Fine.

MURROW: Do you often have a chance to be together like this in the evening?

FRANCIS: Well, it's a little past Peter's bed-time as he very well knows for us to be together but we do manage to have dinner together, the three of us, almost all the time, Ed, and I'm always with my husband at this hour.

MURROW: Martin, Arlene strikes me as a woman of boundless energy. Is that right.

GABEL: Well, Ed, she has seven television programs, takes care of this house, takes care of our son Peter, so she certainly isn't anemic.

MURROW: Peter, tell me, you must get a big kick out of seeing your mother on television, don't you?

PETER: Well, I'm in school every day and I don't get a chance to see her at home but I see her on SOLDIER PARADE and maybe you can convince her to let me see her on WHAT'S MY LINE at 10:30.

MURROW: Oh, you know I couldn't do that because

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my son Casey who's about your age doesn't stay up to watch this program either.

FRANCIS: You see.

MURROW: So I'm afraid I can't help you, Peter.

PETER: Well.

FRANCIS: Better luck on something else, Pete.

PETER: In the summer I can see it.

MURROW: Oh, good. Arlene, that's an attractive necklace you're wearing but I suppose you've heard that before, haven't you?

FRANCIS: Yes, I've heard it for many years now, Ed, I'm happy to say. Martin gave it to me on my first anniversary and I've never had it off since. I mean I bathe in it and sleep in it and work in it. As a matter of fact I had it off one time because the chain had to be fixed due to all the rough wear it gets and that one time there was such an influx of mail saying what's happened, has your husband left you? Is this the end of your home life? So, now I'm afraid to appear without it. It might be a "Cause Scandal." As a matter of fact, Ed, if I may tell you Dorothy Kilgallen's mother was in a beauty shop one time and in the booth next to her were two women discussing the heart and one said to the other, "Of course you know the reason Arlene wears that heart is because it's a hearing aid," and Mrs. Kilgallen couldn't stand it so she knocked on the partition and went in and said,

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MURROW: Martin, tell me, how many Broadway plays does it take to buy a necklace like that?

GABEL: Ed, you know producing Broadway plays is a very rigorous profession. Frankly it's not paid for yet.

MURROW: Are you working on another play?

GABEL: Yes, I am working on a musical called SERENADE. It's based on a novel by James Caine.

MURROW: Have you got a part in it for Arlene?

GABEL: As a matter of fact I have, Ed. There are three starring parts, one of which I hope I can convince her to play. Of course in order to get her I'll have to go through her agent, her business managers, all her television producers and naturally her doctor.

FRANCIS: Oh.

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MURROW: Tell me, Arlene, would you like to do

a play on Broadway?

FRANCIS: Oh yes, Ed, I guess I would very much like to do a play. I love the theatre, of course. However, I don't intend to abandon television until television abandons me.

MURROW: Hey Peter, have you gone to sleep?

PETER: No.

MURROW: Do you go to the theatre very much?

PETER: Well, not very many times, no.

MURROW: Well, what play did you like best of those you've seen?

PETER: King Lear.

MURROW: Why?

PETER: Well, I don't remember the play but I know I liked it best.

FRANCIS: Ed, I must tell you that when I took him to see King Lear he was only three and a half and Martin was playing the Earl of Kent, the noble Earl, and Lew Calhern who was our best man, was playing Lear, and in the first scene if you remember Lear is very cruel to Kent and Peter said, in a loud voice in a very hushed theatre, "Uncle Lew shouldn't talk to Daddy like that," so I had to race him out of that place fairly fast. He remembers it, I think, because of the incident.

MURROW: Peter, I understand you play the violin,

a play on Broadway?

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MURROW: Do you go to the theatre very much?

PETER: Well, not very many times, no.

MURROW: Well, what play did you like best of those you've seen?

PETER: King Lear.

MURROW: Why?

PETER: Well, I don't remember the play but I know I liked it best.

FRANCIS: Ma, I must tell you that when I took him to see King Lear he was only three and a half and Martin was playing the Earl of Kent, the noble Earl, and Lew O'Donnell who was our best man, was playing Lear, and in the first scene if you remember Lear is very cruel to Kent and Peter said, in a loud voice in a very hushed theatre, "Uncle Lew shouldn't talk to Daddy like that," so I had to race him out of that place fairly fast. He remembers it, I think, because of the incident.

MURROW: Peter, I understand you play the violin,

is that right?

PETER: Yes.

MURROW: Well, how good are you?

PETER: Well, no good.

MURROW: Ah, I don't believe it.

FRANCIS: That's candid.

GABEL: He's a honorable man, Ed.

MURROW: That's right. Do you want to play something for us?

GABEL: Why don't we go upstairs and get your violin and bring it down and if Mr. Murrow cand stand it, we can.

PETER: Okay.

FRANCIS: Tune it, Pete, please. At least let's have it tuned right.

MURROW: Arlene, do you remember your way around that house?

FRANCIS: Well, yes, I do, Ed. As a matter of fact I think our house man Stewart will reaffirm the statement that I at least know where the dust is. Now I'm walking out of the Salon and throughthe center hall. The stairway comes up through here, Ed, and separates the house into two parts and I am now walking into the library which is our work room and our television room and I guess you might say kind of our cozy room because it's the place where we sit the most. Don't

is that right?

PETER: Yes.

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you sit most in small rooms in your place?

MURROW: That's true. Is there anybody we know on the walls there. I see all the pictures?

FRANCIS: Yes, I think you know many of the people - Moss and Kitty Hart; Bob C-apa , the great, late photographer for Life--

MURROW: Yes.

FRANCIS: --and a picture of me and R-Jerome, and I was an honorary WAC. You see I have a diploma for that and this is a picture of Martin. It's from JULIUS CAESAR, the Orson Welles production, and I would like to say that Martin had wonderful notices in this but he never has been very lean or very hungry I'm happy to say. However, George Jean Nathan in writing about him in his criticism said that he played the part admirably but that Martin Gabel played the lean and hungry Cassius looking as though he had eaten Dinty Moore's out of house and home.

MURROW: Tell me, didn't you and Martin meet in the theatre?

FRANCIS: Well, we met in a radio program but we didn't speak then. However, sometime later Orson Welles again did a production of DANTON'S DEATH and Martin played Danton and I played his vis a vis, I guess you might call it, and as you know Orson's productions are all very complicated so Martin and I had to wait in the celler on an elevator that

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FRANCIS: Well, we met in a radio program but we didn't speak then. However, sometime later Orson Welles again did a production of DANTON'S DEATH and Martin played Danton and I played his wife, I guess you might call it, and as you know Orson's productions are all very complicated so Martin and I had to wait in the cellar on an elevator that

had to be cranked up to the platform of the stage and we waited down there quite a while for our cues. Well, you get to know a man pretty well that way.

MURROW: Do you think it's time for us to check up on the rest of the Gabel family?

FRANCIS: I wish you would. I'm very anxious to know what has happened to the violin.

MURROW: Wait a minute, fellows, be careful of what you say. We're right behind you. That's quite a map you have on the wall there, Peter.

GABEL: Peter? That map-- we wanted Peter to know something about the world before it disappeared so a friend of ours painted it for him, Ed.

MURROW: Peter, is it too late for a little examination?

PETER: No.

MURROW: All right, tell me, what is the Capital of Texas?

PETER: Austin.

MURROW: And the State of Washington?

PETER: Olympia.

MURROW: And Ohio?

PETER: Columbus.

MURROW: That's right. Martin, while on the subject of education what's this I hear about you and Arlene

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MURROW: And Ohio?

PETER: Columbus.

MURROW: That's right. Martin, while on the subject of education what's this I hear about you and Arlene

taking French lessons.

GABEL: Well, Ed, Arlene had a free hour in the course of the day from five-thirty to six-thirty and she couldn't stand it so she decided we'd better improve our minds so we do that every afternoon for an hour from five-thirty to six-thirty.

MURROW: Do you think you'll get a chance to use your French?

GABEL: Well, my French, Ed, like Peter's violin playing is not quite ready for exhibition yet. However, why not try out a sentence on your and see what you think of it. Par example, aimez vous votre travail?

MURROW: Let's go down and see Arlene.

GABEL: Come on, Pete, we'll go down and play a little violin.

MURROW: Are you there, Arlene?

FRANCIS: Oh yes, Ed, I'm here.

MURROW: Martin was telling me that you're going to be traveling soon. Are you excited about the prospect?

FRANCIS: Oh, very. Holidays are always exciting, Ed, and this time we're going to visit very dear friends of ours, the Irwin Shaws, who have a little Pied a Terre--there's a little more French for you.

MURROW: Yes.

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MURROW: Yes.

FRANCIS: --in Paris and it overlooks the Seine and Notre Dame and we're just going to kind of live it up for a couple of weeks.

MURROW: Oh, wonderful. Tell me, would you say you are getting most of what you want at of life?

FRANCIS: Well, Ed, I'd probably go farther than that and say I am getting just about all I want out of life. I have my home, my family, my mother and father well and healthy, living not too far from here. I have a full career. I guess nobody could ask for any more than all that, could they, Ed? I'm very grateful.

MURROW: I don't think so. I have been noticing how attractive your home is. Who did the decorating?

FRANCIS: Well, I think that is very nice of you to call it decorating because I did it, Ed, and the reason for it is that we tried to find another apartment that would hold us and still be able to work in and we couldn't so we bought a little old brownstone and I did it over myself.

MURROW: And do you have any decorating hints that you're willing to pass on?

FRANCIS: Well, I just have one hint that I'm always reminded of in this room and that is that the walls, as you can see, are light and they're neutral in shade so that girls in their pretty dresses are well set off in the room and of course men always look well in the rooms.

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MURROW: Ah, there is Peter. Are you ready to play something for us now, Pete?

PETER: Yes, I think I'll play AMERICA.

MURROW: Good.

[Peter plays violin]

MURROW: Oh fine, thank you Peter.

GABEL: Very good.

MURROW: Pete, I understand you're quite a baseball fan, is that right?

PETER: Yes.

MURROW: What's your favorite team?

PETER: The Giants.

MURROW: What are you going to do when you grow up, be a ball player or a musician?

PETER: I'm going to t ry to be a ball player if my father lets me.

MURROW: Do you think he will? You having trouble with him about that?

PETER: Yes.

MURROW: Well, I think you'll probably win in the end.

GABEL: I think Willie Mayes will still be playing center field, Ed, which is the position he is looking for.

Murrow; Well, I hope you do exactly what you

MURROW: Ah, there is Peter. Are you ready to play something for us now, Peter?

PETER: Yes, I think I'll play AMERICA.

MURROW: Good.

[Peter plays violin]

MURROW: Oh fine, thank you Peter.

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Murrow: Well, I hope you do exactly what you

want to, Pete, and thank you very much for that very fine concert. Thank you very much. Thank you, Arlene.

FRANCIS: You're very welcome, Ed. It was nice to be with you tonight.

MURROW: It was very pleasant indeed. Thank you very much.

GABEL: Thank you, Ed.

MURROW: Good night.

FRANCIS: Good night.

GABEL: Good night.

PETER: Good night.

MURROW: Good night. In just a moment we will take you for a vist with Oil Man Clint Murchison and his family in Dalas.

[Commercial]

MURROW: Down in Texas Clint Murchison is known as a wheeler and a dealer, a natural born horse trader, an investment broker and a millionaire at least. At 59 he has traded himself into 150 companies, he controls at least 50 of them with assets of roughly $350 million. His business interests are varied - cattle and candy - banks and butter, taxis, text books, race tracks and railroads, gas and insurance, and, of course oil. Mr. and Mrs. Murchison live in this Georgian type brick and Mortar type home on some 300 acres. They have about 20 acres of yard. It's 15 miles

want to, Pete, and thank you very much for that very fine concert. Thank you very much. Thank you, Arlene.

FRANCIS: You're very welcome, Ed. It was nice to be with you tonight.

MURROW: It was very pleasant indeed. Thank you very much.

GABEL: Thank you, Ed.

MURROW: Good night.

FRANCIS: Good night.

GABEL: Good night.

PETER: Good night.

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from the court house in Dalls. They spend about six months of the year here. The rest of the time they are traveling and trading, fishing and hunting at their ranches in this country or Mexico or Canada. Good evening, Mr. Murchison.

MURCHISON: Good evening.

MURROW: I hear you are a fellow who likes to go to bed early. Are we keeping you up late?

MURCHISON: Yes, you are. It's an hour after bedtime now.

MURROW: Well, is it true what I've heard that you generally get up at four or five o'clock in the morning?

MURCHISON: That's about correct; that's Dallas time.

MURROW: What do you have for breakfast?

MURCHISON: Well, I come in my room and cook my own coffee, do my telephoning, listen to the radio, have a glass of milk and that's the nature of my breakfast.

MURROW: And then you go to your office.

MURCHISON: Yes sir.

MURROW: Well, you don't have secretaries there at that hour of the morning, do you?

MURCHISON: I can't hear you, Mr. Murrow.

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from East to West.

MURROW: Oh, I see.

MURCHISON: At about office time.

MURROW: Mr. Murchison, where are we in your home now?

MURCHISON: I'm in my private conference room which in the vernacular of the women would be a breakfast room.

MURROW: Mr. Murchison, what do you consider your main ability in this trading business. Is it the way you can raise cash so easily?

MURCHISON: No, I think it is the ability to judge people, let them raise the cash.

MURROW: It's a matter of just finding the right people, is that it?

MHRCHISON: That's correct, finding the right man for the right job.

MURROW: Could we talk about cash a little?

MURCHISON: Well, I don't know too much about it. I've never had any but I will be glad to talk about it.

MURROW: All right, sir, how did you make your first million dollars?

MURCHISON: I made it in the oil busines, right after World War I.

MURROW: Well, was it as simple as that. I mean

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MURROW: Well, was it as simple as that. I mean

did you just bore a hole and there was the oil. How did it happen?

MURCHISON: Well, we had the boom of 1919-21 which put the price of oil at three and a half to four dollars a barrel and all the folks, the gullible folks at that, came in from the middle west and the East, investing money and invested unwisely in most cases and of course we were a little bit more adept at it than they were and we tried to get the money and we did a pretty successful job of it I think.

MURROW: Well, has your business been pretty much luck or has it been a series of ups and downs? Mr. Murchison.

MURCHISON: Well, I think there is a great element of luck in any business including the poker game as far as that is concerned but we have had our ups and downs like a window shade.

MURROW: Well, now in your deals when you run up against a major disagreement how do you settle it?

MURCHISON: Well, in certain instances-- well, now since I have gotten more material we try to pick a man to be the third party so to speak in any contract or any agreement we have or any operating agreement but in my youth when I was a little more courageous than I am now we used to flip coins for differences.

MURROW: How much was involved when you flipped

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MURROW: How much was involved when you flipped

a coin?

MURCHISON: Well, I have had as much as a million dollars involved.

MURROW: How did you make out on that flip?

MURCHISON: I lost.

MURROW: Well, I'm sorry to laugh but it seems somehow amusing at this distance. It must to you too, doesn't it?

MURCHISON: You will have to repeat.

MURROW: I said I was sorry to laugh but it seems rather amusing at this distance and time, doesn't it to you?

MURCHISON: Yeah. Well, it wasn't too amusing to me; I'll be frank about it.

MURROW: Not at the time. Mr. Murchison, after your years in business what do you consider the major achievement in your life?

MURCHISON: Well, from a financial or business standpoint it hasn't been accomplished yet. I'm still trying to accomplish it in this Canadian pipeline which I am trying to consumate to a final conclusion successfully.

MURROW: This is the one from Alberta out to the coast, is it?

MURCHISON: Yes, it runs from the Province of Alberta to the Province of Quebec.

MURROW: Oh yes. Mr. Murchison, where is your

a coin?

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MURCHISON: Yes, it runs from the Province of Alberta to the Province of Quebec.

MURROW: Oh yes. Mr. Murchison, where is your

family this evening?

MURCHISON: They're in the adjoining room. Would you like to meet them?

MURROW: I would, thank you.

MURCHISON: They are pretty clever cuties.

Mr. Murrow, this is Virginia, my wife.

MURROW: Good evening, Mrs. Murchison.

MRS. MURCHISON: Good evening, Mr. Murrow. And, Mr. Murrow, I want you to know Jane Murchison.

MURROW: Good evening, Jane Murchison.

JANE: Good evening, Mr. Murrow.

MRS. MURCHISON: And our little boys Burkie,

MURROW: Burkie?

MRS. MURCHISON: John Dabney and Clint W.

MURROW: John Dabney and Clint W. That Dabney is a good Virginia name, isn't it?

MRS. MURCHISON: That's right.

MURROW: Tell me, I'm told that two of you boys got some fancy guns for a present recently. Clint W. do you know how to shoot?

CLINT W: Yes sir.

MURROW: Well, what kind of gun do you shoot?

CLINT W: 22.

MURROW: 22. A 22 rifle.

CLINT W: Yes sir.

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MURCHISON: They are pretty clever cookies.

Mr. Murrow, this is Virginia, my wife.

MURROW: Good evening, Mrs. Murchison.

MRS. MURCHISON: Good evening, Mr. Murrow. And,

Mr. Murrow, I want you to know Jane Murchison.

MURROW: Good evening, Jane Murchison.

JANE: Good evening, Mr. Murrow.

MRS. MURCHISON: And our little boys Burkie,

MURROW: Burkie?

MRS. MURCHISON: John Sidney and Clint W.

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CLINT W: Yes sir.

MURROW: Well, what kind of gun do you shoot?

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MURROW: 22. A 22 rifle.

CLINT W: Yes sir.

MURROW: How about you, John Dabney, what do you shoot?

JOHN DABNEY: I shoot a 22 rifle.

MURROW: Do you enjoy it?

JOHN DABNEY: Yes sir.

MURROW: Hey, Burk, do you have a gun too?

BURK: No, I have some cowboy guns.

MURROW: Cowboy guns. Toy guns.

BURK: Yes.

MURROW: Well, Mr. Murchison, if these young fellows were ten or fifteen years older and ready for business what field would you advise them to go into?

MURCHISON: Well, of course, you know at the present time the nuclear energy field is the hottest thing that we have in this area but frankly I would select electronics. They are the best feature for any young man who has a mind adapted to that type of work.

MURROW: Well, I can understand uranium but why do you think so highly of electronics?

MURCHISON: Well, I think it is in its infancy in its application to the various businesses and I think finally they will be applied to practically every industry.

MURROW: Well, on the basis of your experience, Mr. Murchison, is there any business you would tell them to avoid?

MURCHISON: Well, if they were to take a page out of my book they would quit the chicken business. I have gone busted in it about five times.

MURROW: The chicken business.

MURCHISON: Yes.

MURROW: Well, Mr. Murchison, when you were a youngster what was your ambition?

MURCHISON: In my youth I thought that if I could be the largest cattle man in the United States that would satisfy all my desires.

MURROW: Well, you are a large cattle man but you are not the largest, are you?

MURCHISON: Well, I wouldn't be called the largest in Texas at this point. We have some people here in Texas who have herds of 75,000 female cattle.

MURROW: You have a considerable herd in Mexico, haven't you?

MURCHISON: We have five or six thousand head but that's a long way from my aspirations.

MURROW: Well, Mrs. Murchison, when you are in Dallas do you entertain very much?

MRS. MURCHISON: Yes, we entertain quite a bit and mostly here and in the game room. Shall I show you the game room?

MURROW: Yes, thank you.

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MURCHISON: Well, I wouldn't be called the largest in Texas at this point. We have some people here in Texas who have herds of 75,000 female cattle.

MURROW: You have a considerable herd in Mexico, haven't you?

MURCHISON: We have five or six thousand head but that's a long way from my aspirations.

MURROW: Well, Mrs. Murchison, when you are in Dallas do you entertain very much?

MRS. MURCHISON: Yes, we entertain quite a bit and mostly here and in the game room. Shall I show you the game room?

MURROW: Yes, thank you.

MRS. MURCHISON: I'll see you little boys. Be good.

MURCHISON: He's supposed to ask you.

MURROW: Mr. Murchison, do you ever get to New York?

MURCHISON: Yes, when I have to.

MURROW: You sound rather reluctant. Don't you like it?

MURCHISON: It awes me, makes me feel that I am a very small potatoe and I guess I am.

MURROW: Well, it does the same thing to me exactly. It's too noisy and too big.

MURCHISON: Yes sir, I like the fields and the out of doors and the sunshine.

MURROW: How about you, Mrs. Murchison, do you like New York?

MRS. MURCHISON: I love New York. I love the theatres, the 21, and all the glamour that goes with New York.

MURROW: And what do you do besides shop when you go to New York?

MRS. MURCHISON: Well, I go to the theatre in New York.

MURROW: That's a very attractive room we are entering. Is that a balcony overhead?

MRS. MURCHISON: Yes, that's our orchestra pit

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MRS. MURCHISON: Yes, that's our overnight's gift

we call it, where we entertain and we can move all the furniture and make a banquet room out of it.

MURROW: Mr. Murchison, we were talking about New York. You get a fair amount of money from up this way, don't you?

MURCHISON: I get all I can.

MURROW: Well, I'm not quite sure how to put this question but do you find very much difference between the people you deal with in Texas and the people up here in New York?

MURCHISON: Yes, with our bankers, of course, they have some intimate knowledge of me and my personality and I can call them over the telephone as a rule and make a trade with them, borrow the money, sign the note later and send it down by messenger and it's a very effective means of doing business. In New York, of course, they have their lawyers and their conference rooms and such things and you might-- I'll tell you experiences during the late thirties, in the depression of 1930, where you actually made trades with people and the climactic stock exchange break affected the trade from one night to the next. We don't do that down here. When you give your commitments you live up to them.

MURROW: But I understand up here that you get on pretty well with these New York traders anyhow?

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MURCHISON: Well, if you have enough fright -

eyes, enough collateral, enough deposits, you can always get what that allows you to get.

MURROW: Well, Mr. Murchison is money the most important thing in your business enterprises?

MURCHISON: Oh, I think not at all. I think the personality of the management is the important thing.

MURROW: Well, if that is true how do you pick the men who manage the some fifty companies that you own?

MURCHISON: Well, I try to pick them by association. It may be on a hunting trip. It may be playing poker. It may be Gin Rummy. It may be on a drinking bout of some type but I think when you meet the man under all those conditions he shows his true character.

MURROW: Mrs. Murchison, does Clint ever discuss his business deals with you?

MRS. MURCHISON: Very seldom ever discusses any business with me. The only thing I keep up with is our Gin Rummy score.

MURROW: You add that do you?

MRS. MURCHISON: I have that.

MURROW: Mr. Murchison, do you participate very much in civic affairs in Dallas?

MURCHISON: Well, I'm not as civic minded as some of my associates although I have been definitely interested in the prospects and outcome of this World Dallas Council--

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Dallas Council of World Affairs. It's run by a man named Neal M- who devotes all his time to it and he has done an excellent job in my opinion of bringing the world affairs to Dallas citizens.

MURROW: Tell me, how did you come to get interested in Henry Holt, the New York publisher?

MURCHISON: Well, I'd say just by reading. I found out that they were going to give the GI's the right to go to school. Of course I knew that was the ambition of practically all the kids of the United States so I deduced the fact that if they went to school they needed school books and Henry Holt was available and we bought it.

MURROW: Thank you very much indeed, Mrs. Murchison and Clint Murchison for letting us come and visit you in your home in Dallas. Thank you very much, and good night.

MRS. MURCHISON: Thank you.

MURSHISON: We enjoyed it.

MURROW: Thank you and so did we. Good night.

MRS. MURCHISON: Good bye.

MURCHISON: Good bye.

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From PERSON TO PERSON good night and good luck.

PERSON TO PERSON with EDWARD R. MURROW

April 1, 1955 10:30 pm. EST.

Guests: Clarence Pickett, Marlon Brando

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live. There is no film. Tonight we are going out of town for both of our informal Friday visits. First we will go to a Philadelphia suburb to meet Clarence Pickett, long time head of the Quakers, and then we will move on to Hollywood to the home of Marlon Brando, who was awarded an Oscar as best actor of the year less than 48 hours ago. We will be ready in exactly 20 seconds.

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MURROW: Clarence Pickett has devoted the major part of his 70 years to the Quaker church which now counts 117,000 members in this country. As head of the American Friends Service Committee for many years, he is now the Honorary Secretary. Mr. Pickett dedicated himself to whatever activities can help human beings in distress, and when he was a co-winner of the Nobel Peace Prize--that was in 1947--the American Friends were cited for silent help from the nameless to the nameless, which is their contribution to the promotion of brotherhood among nations.

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That was about 25 years ago.

Mr. and Mrs. Pickett live in this house in Havorford, Pennsylvania, a suburb of Philadelphia. About 300 feet from the front of their house is the edge of the Havorford College campus. Not far away on the other side of their home is the church. The Friends Meeting House is down there. This is the backyard where Mrs. Pickett does her gardening and where they entertain their grandchildren.

Good evening, Mr. Pickett.

PICKETT: Good evening, Mr. Murrow.

MURROW: Can we see the Friends Meeting House from where you are now?

PICKETT: I'm sorry, Ed, you can't quite see it except it is down there, a couple of minutes walk, and there is a small private Friends school along side it. And over the other way is the college just about the same distance away. You may not know what Ginko trees are, but there is a line of Ginko trees on each side of the lane.

MURROW: Well, Mr Pickett, that is a very peaceful scene in Havorford. Quite a contrast, isn't it, from the far and turbulent places where you have traveled.

PICKETT: Yes. I expect you have seen turbulent scenes and I have seen a few of them, especially where people need relief because of war. I have dealt more with those situations more than with any other.

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Mr. and Mrs. Pickett live in this house in Haverford, Pennsylvania, a suburb of Philadelphia. About 300 feet from the front of their house is the edge of the Haverford College campus. Not far away on the other side of their home is the church. The Friends Meeting House is down there. This is the backyard where Mrs. Pickett does her gardening and where they entertain their grandchildren.

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MURROW: Well, Mr. Pickett, I seem to recall that about eight years ago when you won the Nobel Peace Prize, you announced that you would use the prize money to promote Russian-American friendship. What happened about that?

PICKETT: First of all, Ed, I want to correct one statement you made. I didn't personally win the Nobel Peace Prize. It was given to the British Quakers and the American Friends Service Committee jointly, not to anyone personally, and we did say that we wanted to set aside the $20,000 that came as our share, and shortly after that announcement, a couple of men from the Trading Corporation of the Russian Government came to see me. They said they had come to "receive our gifts," but I was a little amused and didn't quite know what they meant, nor did they. But I began to inquire as to what they would really like to have if we could give them something, and they said they had been wanting to get streptomycin so that two of their doctors, who are particularly interested in tuberculosis could treat it, and they couldn't get it. So we did send them $20,000 worth of streptomycin, I think. I don't know that that made over relations, but it may have had some bearing on them.

MURROW: Tell me, Mr. Pickett, do you still have memories about receiving that prize?

PICKETT: Yes, I have one rather amusing memory. I didn't myself go to Stockholm to receive the prize, but the chairman of the committee, Dr. Hendrick Hadbury, did go. He was

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MURROW: Is the weather about right down there to start working in the garden now, Mr. Pickett, or aren't you home long enough to attend to those chores?

PICKETT: The weather is fine. I am sitting on the terrace here and it is quite pleasant without an overcoat on. It has been very, very nice all afternoon, but if you want to know something about the gardening, you better ask Mrs. Pickett. She is just inside and if you don't mind, Ed, I will move in and introduce you to her.

Mother, I have just been talking with Ed Murrow and he wants to meet you.

MURROW: It is a great pleasure to meet thee, Mrs. Pickett. Good evening.

MRS. PICKETT: Good evening, Mr. Murrow.

MURROW: I have been told you are doing a lot of traveling these days. Is that right?

MRS. PICKETT: I wouldn't say a lot of traveling, but since the children have grown up I do go with my husband quite often and we enjoy it very much together.

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MURROW: Do you get much chance to see your grandchildren?

MRS. PICKETT: Well, not nearly as much as I would like. However, they don't live but about two hours away so that I can see them quite often.

MURROW: I bet you have pictures of them around; don't you?

MRS. PICKETT: We always have pictures of them around.

MR. PICKETT: We will show them to you in a minute.

MURROW: Mr. Pickett, you have enjoyed careers as a minister, teacher, relief worker. What does it take to dedicate one's life so completely to other people?

PICKETT: That is awfully hard to answer, Ed. I don't have any memory of a particular moment when I was dedicated to this kind of service. I think you want to be born in the right kind of a family. The home I was born in had a sense of mission, I think. My father and mother were very simple farmers in the middle of Kansas and believed in trying to live out as nearly as they could their Christian faith. I suppose that is what turned me in this direction as much as anything.

MURROW: I imagine not very many of us can understand the large reward or satisfaction and the small monetary rewards that are gained by relief workers.

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In 1938 I think it was, the Philadelphia Award was given to Rufus Jones, then the chairman of the committee, and myself. This is the plaque that was given to us at that time and the award means $10,000 also, and I got half of that. Well, we paid off the final debt on the last year of our graduate studies in 1938 after we had been out for 15 years or more, and that meant a great deal to me. So there are some rewards.

By the way, before I forget it, these are pictures of our children. The children are a lot better than their pictures, but I just want you to look at them.

MURROW: Mr. Pickett, tell me, what do you consider your toughest relief assignment in this country?

PICKETT: Well, we have done two or three assignments in this country but I should say that the job that Mr. Hoover asked us to do in the coal mines, Western Pennsylvania and West Virginia, was about the most difficult one. That was during the early days of the depression when state and federal relief was not available and we fed through two winters and two summers. At that time we were quite conscious that there were a good many more coal miners than would ever be employed again and we undertook to try to retrain coal miners, a thing that people often say can't happen. You can't train a coal miner to do anything else but you might like to comment about that

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MRS. PICKETT: Yes. We found that although they had always done destructive work, they could be trained to do the constructive. They made some very fine furniture. This little table is some of their work. The ribbon-backed chair.

MR. PICKETT: This chair is handmade.

MRS. PICKETT: It has taken some 18 years of service and is still in perfect condition.

MURROW: Mr. Pickett, what was your most recent big relief job?

MR. PICKETT: The most recent one was the little Gazza strip which now belongs to Egypt which then was originally a part of Palestine, where as a result of the Arab-Jewish War, there were about a quarter-million refugees on just plain, ordinary desert, a little strip five miles wide and 20 miles long. That nation in 1948 asked us if we would undertake relief there and we did. I think that was about the most difficult undertaking that I ever had anything to do with.

One of the important things, under circumstances of that sort, is to bring into the scene the things that spiritually and psychologically stabilize people, and we found that there the practice of their religious faith was very important. They were practically all Moslem and we got the old Grand Mufti of Jerusalem to help us plan the program for prayer tents

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MURROW: Well, Mr. Pickett, how can individuals now best help prevent wars?

PICKETT: Well, that is the big question, Ed. I don't think the time will ever come, however, when just honest, straight-forward, simple giving of food and shelter to people who need it irrespective of whether they are enemy or friend, will be outmoded. That, I suppose, will always be one of the calls on decent human beings.

MURROW: Well, Mr. Pickett and Mrs. Pickett, we thank thee both very much for letting us come and visit you tonight. Thank you very much, it has been very pleasant, indeed. Good night.

PICKETT: Thank you. Good night.

MURROW: In just a moment we will take you for a visit to the home of Marlon Brando in Hollywood.

[Commercial]

MURROW: Marlon Brando is an actor of very considerable talent highly regarded by the industry he works in, the man he works for, and those he works with. Two nights ago he won an Academy Award, the youngest actor ever honored in this way. He will be 31 on Sunday.

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This is the house that Marlon Brando lives in. It's a rented house high in the Hollywood hills, pleasantly isolated, yet conveniently located to the Goldwyn Studios where Brando has started work in GUYS AND DOLLS. Marlon has told me one of the reasons he rented this house was for its view of Los Angeles. Now that I think of it, Marlon, you spend a lot of time here in New York. Do you ever get a little homesick?

BRANDO: How are you, Ed?

MURROW: Good.

BRANDO: I am never away from New York long enough to really miss it.

MURROW: What do you miss most about it?

BRANDO: Well, I don't know. I like the nighttime in New York. There isn't much night life here; it's pretty much of a daytime town.

MURROW: A city at night all lit up is really exciting. How does Los Angeles look all lit up?

BRANDO: Well, you can have a look at it if you want to. It is really quite lovely tonight. I am up in the hills, you see, way above the city and I have a good vantage point here, and it is awfully nice to go out here in the evenings and have dinner in this sort of a nook here, especially on warm nights when the desert wind comes up over the hills. It is a very pleasant place to live and I enjoy it very much.

MURROW: Can we see your house?

THIS is the house that Marlon Brando lives in. It's a rented house high in the Hollywood hills, pleasantly isolated, yet conveniently located to the Goldwyn Studios where Brando has started work in GUYS AND DOLLS. Marlon has told me one of the reasons he rented this house was for its view of Los Angeles. Now that I think of it, Marlon, you spend a lot of time here in New York. Do you ever get a little homesick?

BRANDO: How are you, Ed?

MURROW: Good.

BRANDO: I am never away from New York long enough to really miss it.

MURROW: What do you miss most about it?

BRANDO: Well, I don't know. I like the nighttime in New York. There isn't much night life here; it's pretty much a daytime town.

MURROW: A city at night all lit up is really exciting. How does Los Angeles look all lit up?

BRANDO: Well, you can have a look at it if you want to. It is really quite lovely tonight. I am up in the hills, you see, way above the city and I have a good vantage point here, and it is awfully nice to go out here in the evenings and have dinner in this sort of a nook here, especially on warm nights when the desert wind comes up over the hills. It is a very pleasant place to live and I enjoy it very much.

MURROW: Can we see your house?

BRANDO: Sure, right up here.

MURROW: Have you heard any good stories lately?

BRANDO: Well, let's see. All right. What time is it when the Chinaman goes to the dentist?

MURROW: What time is it when the Chinaman goes to the dentist?

BRANDO: Yes, Ed, what time is it when a Chinaman goes to the dentist?

MURROW: I don't know what time it is.

BRANDO: Well, it's 2:30--tooth-hurty. Well, let it go. I guess I don't know any good stories.

MURROW: Well, Marlon, you have had a pretty good year, but I suppose success can have its problems, too, can't it?

BRANDO: Yes. Before I answer, I would like to show you my friend here.

MURROW: Oh, yes, I saw them hand that to you night before last.

BRANDO: What did you say, Ed?

MURROW: I say I saw them hand you that night before last. Congratulations.

BRANDO: Well, thanks, Ed.

MURROW: Tell me, are you planning a long career as an actor?

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much more. I was interested in other things, but I have taken a pretty active interest in it and since I don't do anything else well, and up to this time I haven't decided what else I would like to do, I might as well put all my energy into being as good an actor as I can.

MURROW: Tell me this, Marlon: Does this seriousness also apply to your role as Sky Masterson in GUYS AND DOLLS? I mean the singing you have to do. BRANDO

BRANDO: Yes, I know what you mean. At first glance it seems sort of superficial, a superficial form of entertainment, but actually, I think, it is part of an actor's trade to be able to play in the light vein and to be an entertainer as well as a serious story teller. And I think that perhaps an actor at most may be for a moment in his career from time to time a poet, and at the least he is a juggler and a rostabout, and an entertainer, and I feel that perhaps I have neglected that part of my career up to this point.

MURROW: And you rather like the challenge of the change, too, don't you?

BRANDO: It is a lot of fun actually because when you play a serious part you have to go to the set or the theater and you have to sort of keep the tragedy in your mind and keep things working to keep yourself emotionally on edge to play the scenes well, and when I go to the set I have a lot of fun because it is a gay sort of affair and it is lively and there are a lot of

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young kids around and it is pleasant to look forward to. It is a nice way to spend your day rather than in the middle of a miasma of seriousness and gravity.

MURROW: Marlon, how is your singing voice? Any good?

BRANDO: Well, I was quite surprised when I first heard it. Have you ever heard the mating call of a young yak?

MURROW: No, I haven't, but I could imagine it.

BRANDO: It's pretty terrible.

MURROW: Tell me, is Sky Masterson fun to play so far as you've gone with it?

BRANDO: I really haven't had much of a chance to take a wack at it. We have only had a few rehearsals with Joe Mankewitz and I have had two days of shooting, one of which was sort of devoted to acclimating myself to the part which doesn't mean very much, but I think it is going to be a lot of fun.

MURROW: I know your Dad is in town tonight. Is he hiding out somewhere?

BRANDO: Well, he's up behind that wall quaking with fear never having been on television before. Pop, come on out. Don't fall down the stairs.

MURROW: We will ask Mr. Brando some questions about his son. I am sure we will get some blunt and direct answers.

Good evening, Mr. Brando.

MR. BRANDO: Good evening, Mr. Murrow.

MURROW: I imagine you are just a bit proud of your

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MR. BRANDO: Good evening, Mr. Murrow.

MURROW: I imagine you are just a bit proud of your

son right now.

MR. BRANDO: Well, as an actor not too proud, but as a man, quite proud.

MURROW: Mr. Brando, tell me this: was he hard to handle as a child?

MR. BRANDO: I think he had the usual childhood traits. I think he had probably a little more trouble with his parents than most children do.

MURROW: You mean bringing them up properly?

MR. BRANDO: What was that?

MURROW: You mean bringing his parents up properly.

MR. BRANDO: Training them in the way they should go.

MURROW: Marlon, in the interests of justice and fairness, would you like 30 seconds to defend yourself?

BRANDO: Well, I really don't feel I need defend myself. I can lick this guy with one hand so let it go.

MURROW: Tell me, you and your sisters were very lucky to be able to grow up on a farm. Do you ever look back on those days?

BRANDO: I look back quite often, Ed. I had an awful lot of fun from the time I was 14 to the time I was 17. We lived in the country on a farm. We didn't run the farm, we just lived in the house and we had cows. Well, one cow. Her name was Violet and my Ma named it. And I used to milk the cow every day except when I had a heavy date or I had to go some place

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early. Then my pop took over, but he did a lousy job of milking because the cow was kind of small and he wasn't used to it and all the milk went up his sleeve and he missed the bucket completely. He used to come into the house sort of arm style. But we had woods and a river and we used to run down in the woods after school and put pennies on the track and watch the train run over them, and I look upon that part of my life as a very--well, rather nostalgically and very pleasantly.

MURROW: Marlon, from what you told me, I gather your mother must have been a rather tolerant sort of person.

BRANDO: Yes, my Mom was. As a matter of fact, here is about the only personal effect I have in the house. This is a portrait of my Mom when she was--how old was she, Pop?

MR. BRANDO: About 40.

BRANDO: And she was--oh, I was just pausing because it is an odd thing, the night of the award was the anniversary of my Ma's passing away, so there has been quite a lot of mixed feelings and it is odd that you bring it up now, but she was a marvelous person. For instance, she dressed up a pet goose we had as Santa Claus. She made a little red costume and a beard and everything for it. She was a very inventive and artistic woman. I miss her very much.

MURROW: This matter of privacy, the loss of your anonymity, does that bother you very much?

BRANDO: I lost my anonymity?

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MURROW: This matter of privacy, the loss of your
anonymity, does that bother you very much?

BRANDO: I lost my anonymity?

MURROW: The fact that you are recognized wherever you go?

BRANDO: It's tough sometimes because you really don't get to relate the people that you normally would. They always sort of regard you especially, but it has its advantages inasmuch as--what's that noise?

MURROW: I hear a drum.

BRANDO: That's Jack, I guess. He's anxious to get on.

MURROW: I know you play at the drums a little yourself, don't you?

BRANDO: Yes, I do. It's a sort of hobby. When I was 15 I got a set of drums of my own from my old man. I have been playing around ever since. I had a little band.

MURROW: Do the neighbors ever complain?

BRANDO: Only once, the day the cops came. We were playing awfully late at night. Since then we haven't played. We play at the studio. If you would like to hear them I will kind of run downstairs and kind of give you a lick or two. The guy that is down there now and who appears to be losing his mind at the moment is Jack Cstanzo, who is probably the foremost exponent of jazz Mombo. He played with Stan Kenton and Nat King Cole and with many of the top people. He now has his own orchestra. There he is all by himself. Hi, ya, Jack!

COSTANZO: How do you do, Mr. Murrow? How are you?

MURROW: Just fine.

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COSTANZO: How do you do, Mr. Murrow? How are you?

MURROW: Just fine.

MURROW: Well, I guess we're now ready to audition a new act, Brando and Castanzo.

Thank you very much.

COSTANZO: See you, Mr. Murrow. Thank you.

MURROW: Good night, Jack. Thank you.

Marlon, if you have any breath left, let's talk a little shop, shall we? Would you say, on the whole, that the movie people are doing a good job?

BRANDO: Yes, I think they are doing a good job. I used to feel that perhaps they weren't being as responsible to artistic considerations as they might be, but after all, you have to consider the fact that a movie costs a million dollars, it is a legitimate investment, and it has to be protected with some commercial aspects, and it is an industry basically and not an art, and so I have revised my feeling about that. And it has been awfully good to me, and I have been appreciative of the things that have come my way, but I think that some of the producers could make an effort to stretch a little bit because I think that they could appeal to what is a little more elevated in people instead of the common denominator. Perhaps that is a little confusing, but I mean--- Do you understand it?

MURROW: Yes; go ahead.

BRANDO: Do you follow me? I think they could appeal to what is more elevated in people rather than to what is common in them and thereby raise the standards a little bit,

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CASTANZO: See you, Mr. Murrow. Thank you.

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BRANDO: Do you follow me? I think they could appeal to what is more elevated in people rather than to what is common in them and thereby raise the standards a little bit,

and it sounds a little kind of Pollyanna, but that is actually the way I feel.

MURROW: Well, Marlon, you have made something like 14 roles in ten years now. Which has been the most important one and the most satisfying as far as you are concerned?

BRANDO: Well, I think STREETCAR was the most important and the most satisfying because I had a great respect for Tennessee's plays. It was important to me for two reasons: 1. That it was a good part for me to play. It was most effective and it had instantaneous reaction. It got me started in my movie career.

It had an unfortunate aspect and that was people invariably associated me with the part I played so that it was difficult to believe that I didn't eat off the floor, or that I didn't run up the street with my shoes off, and so it has been a hard thing living that down, but I think most of that has gone out the window and it has had no ill effects for me so I am quite happy about the whole thing.

MURROW: I shouldn't think anyone is still saying that. Tell me, how would you describe yourself in 30 seconds?

BRANDO: 30 seconds? I wouldn't do it on a bet! Not in 30 seconds. I don't think I would do it under any circumstances. I prefer that people draw their own conclusions and I would think it not only a little presumptious to describe yourself, but it would be a little distorted inasmuch as your point

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of view on yourself is so subjective that you can be pretty sure that it is not completely a reliable opinion that you might give.

MURROW: Thank you very much for letting us come and visit you and will you say thanks to your Dad for us?

BRANDO: Sure will. Good night.

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MURROW: Well, Marion, you have made something like 18 roles.

MURROW: Thank you very much for letting us come and visit you and will you say thanks to your Dad for us?

BRANDO: Sure will. Good night.

CBS TELEVISION

PERSON TO PERSON WITH EDWARD R. MURROW

APRIL 8, 1955 10:30 P.M.

GUESTS: MARILYN MONROE
SIR THOMAS BEECHAM

MURROW: Good evening. I am Ed Murrow. The name of the program is PERSON TO PERSON. It's all live, there's no film. Tonight we'll be going first to Weston, Connecticut, where photographer Milton Greene, his wife, and their friend and house guest Marilyn Monroe, will be waiting for us. Then we'll come back to the city for a visit with the conductor Sir Thomas Beecham and Lady Beecham. We'll be ready in exactly twenty seconds.

(Commercial)

MURROW: Milton Greene is a photographer. For years, millions of us have seen his pictures on the covers of Look, Life, Vogue, and others, and inside his pictures have been illustrating advertisements. But few people outside magazine and advertising offices ever heard of Milton Greene until he became vice-president of Marilyn Monroe Productions, Inc.

Milton, who is thirty-three, his wife, and their year-old son, live in this hundred and fifty year old home in Weston, Connecticut. It's about an hour's drive from his studio in Manhattan. It used to be a barn and a stable,

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but Milton and his friends have been converting it. He added a garage and that studio you see there at the left. It's here on eleven acres and sixteen rooms that Marilyn Monroe has been spending some of her time since she came to New York.

Evening, Milton. Hello, Milton.

GREENE: Ed, hello.

MURROW: How are you.

GREENE: Fine, thank you. And you?

MURROW: Good. What are you doing there?

GREENE: Well, we're just going over some pictures.

MURROW: Tell me, what part of the house are we in now, Milton?

GREENE: This is the studio.

MURROW: And where is Mrs. Greene and Marilyn?

GREENE: They're in the kitchen right now.

MURROW: Well, we can go in and meet them in a minute, I imagine.

GREENE: All right.

MURROW: While we have you in the studio, could we take a better look at it?

GREENE: Yes. We have a camera and some posters.

MURROW: I gather those pictures on the wall must be your work, aren't they?

GREENE: Yes.

MURROW: Let's see--that one would be Janet Leigh

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and Tony Curtis, wouldn't it?

GREENE: That's right.

MURROW: And the next one over, Grace Kelly?

GREENE: Yes.

MURROW: Oh, and that's Janet Leigh alone, isn't it?

GREENE: That's right.

MURROW: And Ava Gardner.

GREENE: Right.

MURROW: Debbie Reynolds and Eddie Fisher.

GREENE: That's right.

MURROW: And Audrey Hepburn.

GREENE: That's it.

MURROW: And those are all covers of yours, aren't they?

GREENE: Yes.

MURROW: Do you have any more pictures about, Milton?

GREENE: Yes, we have some over here. We have some pictures here of my son, Josh. And---

MURROW: How old is he, Milton?

GREENE: Well, Josh is one year. And then right above Josh is Jimmy Durante.

MURROW: Wonderful.

GREENE: And then Dorothy and Dick Rodgers.

MURROW: Yes. Oh, that's wonderful of them.

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GREENE: And then Dorothy and Dick Rodgers.

MURROW: Yes. Oh, that's wonderful of them.

GREENE: Thank you. And then Marlene Dietrich.

MURROW: Oh, I like that.

GREENE: And then we have Jay Ganter's Judy, and Amy Ganter's Amy Ganter.

MURROW: Yes.

GREENE: And then this one---

MURROW: ---that's Marilyn Monroe, isn't it?

GREENE: That's right.

MURROW: Tell me, how many of your photographs of Marilyn have been on magazine covers, Milton?

GREENE: Only one.

MURROW: Was it difficult to take that one? Did you have any trouble with it?

GREENE: No, that was done with two or three photo-floods and a Rolleiflex in the Look office in California.

MURROW: And what does she think of it?

GREENE: Well, why don't we go inside and ask her?

MURROW: All right, good. Milton, tell me, did you study photography at school?

GREENE: Yes.

MURROW: And what sort of camera did you use when you first started taking pictures?

GREENE: It was a Kodak.

MURROW: A collapsible one, was it?

GREENE: Yes, with a leak in the bellows. Ed, this

GREENE: Thank you. And then Marlene Dietrich.

MURROW: Oh, I like that.

GREENE: And then we have Jay Cantor's Judy, and Amy Cantor's Amy Cantor.

MURROW: Yes.

GREENE: And then this one---

MURROW: ---that's Marilyn Monroe, isn't it?

GREENE: That's right.

MURROW: Tell me, how many of your photographs of Marilyn have been on magazine covers, Milton?

GREENE: Only one.

MURROW: Was it difficult to take that one? Did you have any trouble with it?

GREENE: No, that was done with two or three photo-floods and a Rolleiflex in the look office in California.

MURROW: And what does she think of it?

GREENE: Well, why don't we go inside and ask her?

MURROW: All right, good. Milton, tell me, did you study photography at school?

GREENE: Yes.

MURROW: And what sort of camera did you use when you first started taking pictures?

GREENE: It was a Kodak.

MURROW: A collapsible one, was it?

GREENE: Yes, with a leak in the bellows. Ed, this

is my wife Amy.

MRS. GREENE: Good evening, Mr. Murrow.

GREENE: And Marilyn.

MURROW: Good evening, Marilyn.

MONROE: How do you do, Mr. Murrow.

MURROW: Marilyn, I was asking Milton what you thought of that Look cover that he did of you.

MONROE: I liked it very much. Although I like most of Milton's pictures.

MURROW: Well, now, your picture has been on the cover of almost all popular magazines, hasn't it?

MONROE: No, not the Ladies' Home Journal.

MURROW: That you would like, would you?

MONROE: Yes.

MURROW: Why?

MONROE: Well, I used to long for it. I used to appear on--when I was modeling--on men's magazine covers, such as--I don't know--Squint, Peep, Take a Peep,...

MURROW: But not the Ladies' Home Journal?

MONROE: No.

MURROW: Marilyn, tell me, how did you three meet?

GREENE: Well---

MRS. GREENE: We met in California.

MONROE: I really met Milton first. I was working on a set in Hollywood and one of the Look writers came over to

is my wife Amy.

MRS. GREENE: Good evening, Mr. Murrow.

GREENE: And Marilyn.

MURROW: Good evening, Marilyn.

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MONROE: I really met Milton first. I was working on a set in Hollywood and one of the look writers came over to

the set one day and asked me if I'd like to look at some pictures in a portfolio, and I said yes, I'd like to--and I saw the most beautiful pictures I'd ever seen. And I said I'd like for this photographer to photograph me. And he said, well here he is. And I turned and looked, and said but he's just a boy.

MURROW: And what did you have to say to that, Milton?

GREENE: Well, she's just a girl.

MRS. GREENE: Comedian.

MURROW: Amy, that looks like a large dining room and kitchen. Are you the cook?

MRS. GREENE: No, I'm not. We have a wonderful girl by the name of Sadie Ingram--she's not with us tonight--but we're very proud of this kitchen, Ed. Milton built the table.

GREENE: With the help of Bert.

MURROW: Amy, tell me, does Marilyn know her way around the kitchen? Is she very much help around the house?

MRS. GREENE: Well yes, she is. She's sort of an ideal guest. She's not trouble to anyone and she picks up after herself, and she's just fine--you don't even know she's around.

MURROW: Does she make her own bed?

MRS. GREENE: Yes she does, and she helps me with

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MRS. GREENE: Yes she does, and she helps me with

the baby, to bathe him, and feed him.

MURROW: And cleans her own room?

MRS. GREENE: Yes, she does.

MURROW: Does she ever come in handy as a baby sitter?

GREENE: Yes sir.

MRS. GREENE: On a number of occasions.

MONROE: Yes, Christmas Eve and New Years Eve.

MURROW: Milton, about this matter of Monroe Productions.

GREENE: Yes.

MURROW: Have you and the president of the company had any offers yet?

MRS. GREENE: Excuse me, why don't we go into a more comfortable room?

MURROW: All right.

GREENE: Easy does it.

MURROW: Where are we going now, Amy?

MRS. GREENE: This is our den, with the books and television set and a nice, warm fire. It's chilly tonight.

MURROW: Well Milton, I was asking you just before you moved about Monroe Productions.

GREENE: Yes.

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MURROW: Have you and the president had any offers yet?

GREENE: Oh, there's the telephone, Ed. That's another offer.

Yes, we've had quite a few, Ed. We've had some for TV and the theatre, in Europe and here, movies, books, real estate.

MURROW: But you haven't decided on any one yet, is that it?

GREENE: No, we're--we've got a few things in mind but nothing definite as yet.

MURROW: Marilyn, tell me, what's the basic reason for this corporation?

MONROE: Primarily to contribute, to help to make good pictures.

MURROW: Well, would it be fair to say that you get rather tired of playing the same kind of roles all the time, and wanted to try something different?

MONROE: Well, I--it's not that I object to doing musicals or comedies. In fact, I rather enjoy it. But I would like to do some dramatic parts too. I think that covers it.

MURROW: Amy, are you in the corporation too?

MRS. GREENE: No, I'm not. I sort of take care of Milton, he's very important, and Josh, and Marilyn.

MURROW: That's even more important, isn't it--Josh.

MRS. GREENE: Yes. He's now asleep, by the way.

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MRS. GREENE: Yes. He's now asleep, by the way.

MURROW: Marilyn, what's the best part you ever had in a movie?

MONROE: One of the best parts I ever had was in The Asphalt Jungle, John Huston's picture, and then Seven Year Itch which is Billy Wilder's picture.

MURROW: You think that's going to be a big one, too, don't you?

MONROE: Pardon?

MURROW: You think that's going to be a big one too, don't you, The Seven Year Itch?

MONROE: Yes, I think it will be a very good picture, and I would like to continue making this type of picture.

MURROW: Well now, what's the smallest part you ever had?

MONROE: Two I can think of. One was in a picture called Ticket to Tomahawk. I had one word, well not exactly a word. I said, Mmmm, and then---

MRS. GREENE: Scudda Ho, Scudda Hay, wasn't it?

MONROE: Scudda Hoo, Scudda Hay.

MURROW: Was that all you had to say?

MONROE: No. No, in a picture called Scudda Hoo, Scudda Hay I had one word to say. I said, "Hello", but it went fast. In fact, they cut it out.

MURROW: Who's helped you most in your movie career,

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MONROE: No. No, in a picture called Scudda Hoo, Scudda Hay I had one word to say. I said, "Hallo", but it went fast. In fact, they cut it out.

MURROW: Who's helped you most in your movie career,

Marilyn?

MONROE: Well, a number of people have contributed greatly. I think that when John Huston wanted me for the part in Asphalt Jungle, and I think when Billy Wilder wanted me for the part in Seven Year Itch---I think that was very important, and also working with my coach, Natasha Lytess. She helped me very much in the very beginning. And I also got a great deal from attending classes with Michael Chekhov.

MURROW: I notice you mention two directors. Have you found Huston and Wilder important to you?

MONROE: Yes, very much so.

MURROW: Well Marilyn, now that--how do you mean important, I mean, do you play a part in order to impress them or to please them?

MONROE: Definitely. I think when you have a very good director of course you--in fact, I think the story is very important. But even personally more important to me than the story, is the director, because the director usually has a good story, a good director usually has a good story. A director I think can contribute a lot because when you feel that when you're acting and the director is with you and not just sitting by as just as the audience---

MURROW: Yes?

MONROE: ---but he's really with you every moment, everything you do, I think it's very important. It has been

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to me.

MURROW: Well Marilyn, now that you're a New Yorker, how do you like this city anyway?

MONROE: Oh, I love it. Everyone's very friendly and it's a very optimistic---

MRS. GREENE: New York?

MONROE: ---friendly city.

MURROW: How do you like Connecticut?

MONROE: I like it. It's the first time I have ever seen the woods. I love to walk in the woods with the dogs. I enjoy it.

MURROW: Well, are you always recognized wherever you go in the nearby towns and in New York?

MONROE: No, not really. I can put on an old polo coat and no makeup and get along pretty well.

MURROW: Is that right, Milton?

GREENE: What's that?

MURROW: Is that right that she can go about without being recognized?

GREENE: Well, sometimes it seems that way. Other times---

MRS. GREENE: Oh, the funny thing was--remember that day in the taxicab?

GREENE: That's right.

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GREENE: That's right.

MRS. GREENE: That was when she came to do the

window scenes in The Seven Year Itch.

MURROW: Yes?

MRS. GREENE: And we were depositing her back in the hotel, and there were about five million people outside, and the taxicab driver turned around to the three of us--Marilyn in the middle--and said, "Hey, you know who's in there? Marilyn Monroe."

MURROW: Marilyn, I saw some pictures of you the other day riding an elephant at the circus. Did you have fun?

MONROE: Ooh, I loved it. It was wonderful. It was a pink elephant.

MURROW: Did you have any practice before you rode it?

MONROE: No, I hadn't, but I enjoyed it very much. I became quite fond of the elephant, he was very nice. And the people were wonderful, all the crowds and everything.

MRS. GREENE: Especially the ones way up in the balcony.

MONROE: Yes, that's right, I was telling Amy before about the people up in the balcony, way up in the far, far balcony. They were especially friendly. But I think it meant a lot because--probably because I hadn't been to a circus as a kid, and I like circuses.

MURROW: I think we all do. Thank you very much,

window scenes in The Seven Year Itch.

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MURROW: I think we all do. Thank you very much.

Milton, Amy, and Marilyn, for letting us come and visit you in your home in Connecticut this evening.

GREENE: Good night, Mr. Murrow.

MRS. GREENE: Good night.

MONROE: Goodnight, Mr. Murrow. Goodbye.

MURROW: In just a moment we'll be taking you for a visit with Sir Thomas and Lady Beecham.

(Commercial)

MURROW: Sir Thomas Beecham started taking piano lessons when he was five years old. What's more, he asked to take them. But as it turned out, this was a very happy request, for Sir Thomas has given the world many great moments of fine music in his more than half century of conducting symphony orchestras.

Since 1945, he has been the conductor of Britain's Royal Philharmonic, but he is no stranger to American audiences either. Sir Thomas, as a matter of fact, has been in Texas as guest conductor of the Houston Symphony. He and Lady Beecham, a talented concert pianist, are now staying at their New York suite here in the Savoy Plaza Hotel, resting up before heading home.

Good evening, Sir Thomas.

(Music)

Good evening, Lady Beecham.

LADY BEECHAM: Good evening, Mr. Murrow.

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GREENE: Good night, Mr. Murrow.

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Good evening, Sir Thomas.

(Music)

Good evening, Lady Beecham.

LADY BEECHAM: Good evening, Mr. Murrow.

MURROW: Good evening, Sir Thomas.

BEECHAM: Good evening, Mr. Murrow.

MURROW: And happy birthday to you, Lady Beecham.

LADY BEECHAM: Thank you.

MURROW: What was that you were listening to just as we came in?

LADY BEECHAM: It was part of the Sibelius Piano Concerto that I recorded with my husband and the Royal Philharmonic Orchestra.

MURROW: Oh yes.

BEECHAM: And it was played at ... on a very interesting and historic occasion. It was a broadcast studio performance, CBS, on the day that Russia entered the war. Mr. Winston Churchill made his announcement over the wireless to the world, incidentally interrupted our program in order to do so.

MURROW: Sir Thomas, I know that some irreverent admirers call you Tommy and that some of your musicians call you Governor. Do you care what you are called?

BEECHAM: No, I've been called everything under the sun. As for the most interesting example of that is an experience I had in Mississippi while I was conducting many years ago the New York Philharmonic Orchestra. In those days they had an elderly baggage master, and he was unacquainted with the status of a British baronet so he addressed me as

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Your Grace. I then informed him that only Archbishops in my country were so addressed. After a week or so he descended to M'Lord, and I also informed him that only members of the House of Lords were so addressed and I had no intention of becoming one of them. Then he went further down the social scale to Sir and remained there for some time. On the last evening of my visit I was walking up the steps that go to the artists' entrance of Carnegie Hall and at the top was my old friend, who beamed down at me and as I reached the top step he said, "Well, how goes it tonight, old top?"

MURROW: Then you had been fully accepted, hadn't you?

BEECHAM: It's senseless to disturb you.

MURROW: Sir Thomas, I know that you're just back from Texas. Were you impressed?

BEECHAM: I was very impressed, particularly with the people; they were uniformly hospitable and charming. There was one mild drawback--I couldn't take any walks because I never went anywhere for twenty yards without bumping into an oil well by way of obstacle. So I would return to the hotel.

MURROW: Sir Thomas, have you observed many changes in this country since the first visit that you made here?

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MURROW: Lady Beecham, as a pianist you must have had occasion to perform under the direction of your husband. What's he really like as a conductor?

LADY BEECHAM: Well, I think he's wonderful, both as a conductor and in every way.

MURROW: So you don't desire to play under any other conductor?

LADY BEECHAM: Well, I would be rather stupid, don't you think? Did I say we were?

BEECHAM: She's prejudiced, in my favor.

MURROW: Lady Beecham, how have you been celebrating your birthday today?

LADY BEECHAM: Very well, thank you. A very good Friday birthday. It began five o'clock with masses of my favorite perfume from my husband, and then as you know, you invaded us, or rather with your colleagues we had a jolly lunch--lots of champagne I'm glad to say. Then we hiked off and we paid our income tax, isn't that right, Tommy?

BEECHAM: Well, I hope we did. I'm not quite sure.

MURROW: Sir Thomas, was your meeting at the Revenue

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BEECHAM: Well, I hope we did. I'm not quite sure.

MURROW: Sir Thomas, was your meeting at the Revenue

Bureau a friendly one?

BEECHAM: Very cordial on my part. I won't answer for the other persons.

MURROW: Did they have that special pen for you that you use to sign your return?

BEECHAM: Oh, they offered me a pen but it scrawled and I couldn't use it, so I had to borrow one from my wife.

MURROW: Lady Beecham, I suppose you'll enjoy going home after all your traveling, won't you?

LADY BEECHAM: I shall love going home, yes, Mr. Murrow.

MURROW: You have some pictures I think, of your relatively new home, isn't it?

LADY BEECHAM: Yes it is, we've only been in there since the autumn, the fall. And we are going to enjoy it very much I am sure because the flowers should be out. This first one shows the house, a very comfortable house; the garden is its especial beauty, very old cedar trees, yew hedges, flowers.

MURROW: It's down near the new forest somewhere isn't it?

LADY BEECHAM: Yes it is. It's two miles from the sea at Limington near Brockenhurst. Incidentally, we hope to entertain there this summer a lot of your men. My family is helping organize the first Anglo-American intercollegiate

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LADY BEECHAM: I shall love going home, yes, Mr. Murrow.

MURROW: You have some pictures I think, of your relatively new home, isn't it?

LADY BEECHAM: Yes it is, we've only been in there since the autumn, the fall. And we are going to enjoy it very much I am sure because the flowers should be out. This first one shows the house, a very comfortable house; the garden is its especial beauty, very old cedar trees, yew hedges, flowers.

MURROW: It's down near the new forest somewhere isn't it?

LADY BEECHAM: Yes it is. It's two miles from the sea at Lymington near Bournemouth. Incidentally, we hope to entertain there this summer a lot of your men. My family is helping organize the first Anglo-American intervolleyball

sailing team--they're coming over--I think I have the title right.

MURROW: I'm sure you have.

LADY BEECHAM: I'm quite sure. But they will be sailing at our club with many others and we'll enjoy it very much, and they'll stay with us. Then this picture is my husband's workroom and we think he is a very fortunate man to have it, because it has everything he has, his books, his piano, his gramophone records, and his gramophone, his dictaphone, and various other things, and it's just a step out of his windows and doors into the garden.

MURROW: That's wonderful. Sir Thomas, what are you planning to do in those three months at home?

BEECHAM: Writing two books.

MURROW: Two books.

BEECHAM: Two books.

MURROW: And what will they be about?

BEECHAM: Very personal, mainly. Which reminds me of a meeting I had in the British Dominion of a certain English artist, a singer, and I was surprised to find him there and I said, "What are you doing here?" He said, "I'm singing a bit." I said, "What else?" He said, "I've been talking", he said. I said, "Talking? What do you talk about?" And he said, "Well, mostly about myself." I must take the same line, I'm afraid.

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MURROW: Sir Thomas, I heard you accused of finding music fun. Is that true?

BEECHAM: Heaps of fun. It would be really dismal, depressing affair if it weren't fun. However, I'm quite aware it's not practicable in this country to look happy when you conduct or do anything with the arts. You have to be perfectly miserable or depressed or down in the dumps. They then take you very seriously and think you a genuine artist. I don't share that view.

MURROW: Are there any special demands you make of your musicians?

BEECHAM: Only two essential and fundamental demands of an orchestra. I demand that they should begin together and end together, because the public recognizes that only. As to what's in between, it's of less consequence because the public loses interest after a short time, and doesn't follow with concentration or much interest.

MURROW: I suppose you must have a good memory for music?

BEECHAM: Oh fair, you know, fair, Yes.

LADY BEECHAM: I call it, Mr. Murrow, a positively indecent memory.

MURROW: Well Sir Thomas, haven't you ever had one of those momentary lapses when you get up there on the podium and everything goes blank?

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MURROW: Well Sir Thomas, haven't you ever had one of those momentary lapses when you get up there on the podium and everything goes blank?

BEECHAM: I shouldn't say exactly a blank, no, no. Blank is too strong a term. I sometimes forget which piece I'm about to begin with. I have been known to start an opera under the impression that it was another work. I quickly recover, however, from that illusion or delusion. Very forcibly indeed, when I hear the sound proceeding from my orchestra.

MURROW: Sir Thomas, I know you are composing and arranging some music to play at the Bath Festival. Lady Beecham, do you think we could persuade him to play just a little of that music?

LADY BEECHAM: Well, he did tell me as it was my birthday that he would do those things that I asked him, so I think I could hold him to that promise.

MURROW: Good.

LADY BEECHAM: Will you please.

BEECHAM: I ought to say arranging is not the term my colleagues in England approve, Mr. Murrow. They call it deranging. I'll play a few bars only and I--darling, will you stop me when you've had enough?

(music)

LADY BEECHAM: Now I think I have to stop you, not that I want to.

BEECHAM: Well, I've come to a full close, it coincides very happily with your request, darling.

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MURROW: Now Sir Thomas, what about the influence of radio, television and the movies on music?

BEECHAM: Absolutely devastating, generally speaking of course. Of course, I don't think so of exceptional occasions as this, Mr. Murrow.

MURROW: Then you sound rather pessimistic in general about the impact of these mass media on music?

BEECHAM: Not really pessimistic. One of the most distinguished people in the world today once addressed me in these words, "You are the most cheerful pessimist I have ever known." I think it's a very happy combination.

MURROW: Yes, I do indeed. You still think life is something of a comedy in general?

BEECHAM: Well, it must be so. One can't take it very seriously after all, considering what's been going on for thousands of years of an incredibly foolish nature. There's been too much of it to be tragic.

MURROW: Thank you very much indeed, Sir Thomas Beecham and Lady Beecham, for letting us come and visit you. I hope you have a nice flight--or are you going by ship?

BEECHAM: No, we're flying.

MURROW: Well, I hope you have a nice flight, and thank you very much for letting us come and visit you this evening.

BEECHAM: Well, thank you for us. Good night.

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BEECHAM: Well, thank you for us. Good night.

LADY BEECHAM: Thank you. Good night.

MURROW: Good night, Lady Beecham. Good night. We'll be back in a moment.

(Commercial)

MURROW: These are some of the people who made tonight's program possible.

(Credits)

MURROW: Next week we'll be visiting with Sophie Tucker and Judge Harold R. Medina of the U. S. Court of Appeals.

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April 15, 1955 10:30 P.M. EST

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MURROW: About 6 years ago a rookie Federal Judge - he'd only been on the bench two years - became a national figure. For nine months Harold R. Medina heard the evidence and arguments in the trial of the top eleven American Communists. Suddenly Americans across the country knew his name. They joined a rather more select group who knew him as a lawyer's lawyer, a teacher for 35 years, a native of Brooklyn who studied at Princeton and Columbia. Today the 67 year old Judge Medina and Mrs. Medina have a little more time to spend with their two lawyer sons and their six grandchildren. The Medinas have lived in a small apartment

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in uptown Manhattan for 26 years. This city home is just about five miles from the Federal Building where Judge Medina has his office but actually they consider their real base their country home at Westhampton on Long Island about 70 miles from New York City, too far for commuting. Tonight the Medinas are in town. Good evening, Judge.

MEDINA: Good evening.

MURROW: Judge Medina, how's business?

MEDINA: Well, it's all right with me.

MURROW: Tell me, why did you leave a very good legal practice 8 years ago to become a Federal judge.

MEDINA: Well, I always wanted to be a judge. I think it is the finest kind of public service that a lawyer can do and if anybody tells you that I made any sacrifice going on the bench you can tell him he's talking through his hat because it's what I wanted to do and I'm very happy doing it and I'm having a wonderful time.

MURROW: Well, Judge Medina, did sitting on the bench look easier when you were a lawyer?

MEDINA: Well, I'm sorry to say it did. You know it's a pretty lonely life. You get so busy, you work from morning till night. Your friends sort of quit coming around in a way and you, well, the average person thinks the only time a judge is working is when he's sitting on the

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bench and as a matter of fact that is about, well, with the judge on the Court of Appeals, as I am, it's about a fortieth of the time you're working.

MURROW: Well, Judge Medina, I have heard you praised as a great teacher, a great lawyer and a great judge. Which has been the most satisfying personally to you?

MEDINA: Well, I think the teaching. You know there is something about the teaching and the teahher and student relationship that is simply wonderful. I have missed that more than I have missed practicing law to tell you the truth.

MURROW: Well, where is Mrs. Medina tonight.

MEDINA: Well, she is right here. I'll call her down. Hello, Ef, come on down.

MRS. MEDINA: I'm just coming.

MURROW: Good evening, Mrs. Medina.

MRS. MEDINA: Hello there, Mr. Murrow; Awfully glad you're with us.

MURROW: Thank you very much.

MRS. MEDINA: Very glad.

MURROW: Mrs. Medina, with the judge and your two lawyer sons you must be a sort of amateur lawyer yourself,aren't you?

MRS. MEDINA: You can't help absorbing a little.

MURROW: I know that judges counsel jurors not

to discuss cases at home. Can judges discuss their cases with their wives?

MRS. MEDINA: Well, I don't think they should, ethically, do you?

MURROW: Well--

MRS. MEDINA: On the other hand at one time I was very annoyed. I had a very good friend and I picked up the paper one day. She had gotten a divorce. I knew nothing of it and my husband was her lawyer and I knew nothing of it. That was bad.

MURROW: Mrs. Medina, the judge is known for his calm, unruffled court room manner. Is he always that way at home?

MRS. MEDINA: He has been vastly improved since the Commie case. He really learned a lot of patience that time.

MURROW: He must have. Judge, is sitting on the bench all a solemn, sober, stern faced business or do you occasionally have a little fun on the job?

MEDINA: Well I certainly do. I don't know whether you remember that time I was trying that investment bankers' case and one afternoon it got pretty dry and I said, "why don't we go to a ball game?" and the reporters rushed out like bird dogs and the first thing you know we were over

there in Ebbets Field having a gorgeous time. Oh, the judges have a little fun. I can tell you that. I know I do.

MURROW: Judge Medina, when you get a chance to get away from work, where is your favorite vacation spot?,

MEDINA: Well, out in Westhampton as you said is our real home.

MURROW: Well, what do you have to recommend it? What's so good out there?

MEDINA: Oh, everything under the sun. Would you like me to tell you something about what my normal day is out there?

MURROW: Yes, of course.

MEDINA: Well, I'll get up pretty early and the first thing I do, I go out and look at the quail and see if they've laid any eggs overnight and then I look around in the flower garden and maybe go over to the putting green and do a little chipping and putting and incidentally now that this golf business has come up, I've got something I would like to show you. You know whenever I feel really low I think of this golf score I've got here. I don't know whether you can see that 71 there.

MURROW: I can.

MEDINA: Well, you see that second nine and 33? That's way back in 1935 and, oh, that really does me a lot of good when I get that out and look at it and think of the good

old days.

MURROW: That's a great thing on a cold winter evening,isn't it, to look at that golf score.

MEDINA: Certainly is and you want to hear about all the things we do out there? Well, we've got the sailing and boating. Now, this, I don't know whether you can see that picture there. You see that big boat there? That's our cruiser. Mrs. Medina and I go out sometimes for a couple of weeks and that sloop there-- I used to tend jibe on that in the races until I kind of got in trouble with my back and the grandchildren sail those little SS boats there and, oh, we have a wonderful time out there at Westhampton. There's no place like it.

MURROW: I hear you're pretty good at billiards too, Judge, is that right?

MEDINA: Well, you know I've been working at that game but those fellows down there at the University Club, they still take my money I'm sorry to say.

MURROW: Didn't you once set what might be called a judicial speed boat record?

MEDINA: Oh, my, my, would you like to hear about that?

MURROW: Yes.

MEDINA: Well, I'll put my pipe down here. Now

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MURROW: Didn't you once set that night in court a judicial speed boat record?

MEDINA: Oh, my, my, would you like to hear about that?

MURROW: Yes.

MEDINA: Well, I'll just my pipe down here. Now

there's that fellow Sayre and I'm sitting along side of him there and I was out in Seattle a few years ago and a friend of mine named Tracy Griffin said, "Harold, how would you like to take a ride in the Slo Mo?" Well, I didn't know what the Slo Mo was, so we got out there and there was this motor boat and and it looked pretty good and they dressed me up in these clothes that you see here and we got down in the boat and this man Sayre said, "Now Judge you see those two iron rings down there?" He said, "If you feel disposed to do so you can take a hold of those," and then he stepped on the starter and we were going about 60 miles an hour before we even started and I looked up and there was one speedometer that went up to 100 miles an hour and the other one went up to Lord knows how much further than that and I really took hold of those iron rings and I'm pretty sure I left my finger prints on them. We got up to 153 miles an hour and I tell you I was glad to get out of that boat when we got back.

MURROW: Judge Medina, aside from legal briefs, what do you read?

MEDINA: Well, you probably think I'm as crazy as a coot. I wouldn't blame you but here is where I sit every night and I read five or six books more or less at the same time. Now, for instance here I have got a Life of

Ruskin. I am in the second volume of that and I've also been reading these Memoirs of Stendahl. I don't know whether you remember him.

MURROW: Yes, I do.

MEDINA: He lived about the time of Napoleon. Well, I have read about a third of that. It's a little tiresome. He has been chasing some actress for three or four months without catching up on her yet but I'll probably finish it and I've got an English old short story here that I am reading and I always spend a little time on Virginia Wolff's Common Reader. I don't know whether you are familiar with that.

MURROW: Yes, I am.

MEDINA: And then out in Westhampton I've got a couple more. I'm in the second volume of Haslett's History of Venice and reading Matt Cushin's (?) Life of Sir William Moser (?) and I go from one to another of them and as I said I'm probably crazy but that's the way I read.

MURROW: Well, Judge Medina, during that Communist trial I recall that you suffered a great deal of anguish and a great deal of publicity. Which had the more lasting effect?

MEDINA: Well, I'll tell you, this publicity is something terrific. You just can't get out of it and I don't know when it's going to stop. I thought it would be

all over a couple of weeks after the trial but you just lose your entire private life. That's all there is to it.

MURROW: Do you still get fan mail as the result of that trial, Judge?

MEDINA: Well, you know that wasn't any fan mail. I don't like to have people call it.that. It was a very curious reaction on the part of the American people. The people just felt that they had to write to me and tell me how much they loved America and American justice and I do get letters still. I got one only last week from a man in Oregon I think it was. There were four of them out fishing together and they got to talking about me and this man got back home and said he wanted to let me know that they were talking about me and all this and that and it's a strange thing but I do get letters, even now.

MURROW: Mrs. Medina, did that long Communist trial have any effect on your daily routine?

MRS. MEDINA: Well, it completely changed it. We just had to go along sort of by schedule and all the fun went out of life for a long, long time.

MURROW: I can imagine. Judge, we hear a lot about the Constitution these days. Could you recommend a book for laymen explaining the Constitution?

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MEDINA: A book for layman?

MURROW: Yes sir.

MEDINA: Well, you know people have the funniest ideas. I don't know where they got the notion that you could get one book and somebody could read that and get some notion of our Constitution. It's a very complicated subject and it's the kind of thing you can't get out of one book. It's one of those things where-- well, it's not so much what you get for yourself as having regard for the rights of other people and other people's liberties and I regard it as a life study for anybody, a life study in freedom and civil liberty. I wish there was one book but there really isn't.

MURROW: Judge, your class at Princeton was 1909, wasn't it.

MEDINA: Sure was.

MURROW: And this is the first time you have missed a class reunion.

MEDINA: Well, it's the first time I've missed my class dinner in 46 years and those fellows are all down there at Princeton tonight and I made this engagement with you and they didn't know I had it and the date was fixed and they are all down there having a good time and this is the first time I've missed one of those class dinners in 46 years.

MURROW: Well, sir, the telephone is a wonderful thing. They are sitting down there at Princeton looking at

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MEDINA: Are you really talking to Tommy?

MURROW: Yes, he says you're always good. He says you're fine and I asked him if he would like you to make a brief speech to your class of 1909, about 30 seconds in length, Mr. Tomlinson.

MEDINA: Well, I'll tell you right now, boys, I'm glad to talk to you and glad you are taking the trouble to look in on this business tonight andI still love you and I love Princeton and I wish to goodness I was there with you and that's less than 30 seconds but that's about the gist of it.

MURROW: Well, Judge, I hear agreeable sounds in the background down at Princeton amd we are most grateful to you for staying at home tonight and letting us come and visit you. Thank you very much and thank you, Mrs. Medina. Thank you and good night.

MEDINA: Good night.

MRS. MEDINA: Good night.

MURROW: In just a moment we will be taking you for a visit with Sophie Tucker.

[Commercial]

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MEDINA: Good night.

MRS. MEDINA: Good night.

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[Commercial]

MURROW: Sophie Tucker, like Queen Victoria, has had her golden jubilee. Sophie's domain, of course, is show business, vaudeville, musicals, night clubs and cafés. Sophie Tucker started singing professionally just about the time McKinley was shot; Carrie Nation was chopping up bar room furniture with her hatchet and the Wright Brothers were getting their first plane to stay in the air. The daughter of poor immigrants, raised in Boston and Hartford, Connecticut, Sophie Tucker has come a long way from ragtime to bebop and from poverty to wealth. Most of her life Sophie Tucker has lived in rented homes or hotel rooms but in 1948 she finally moved into a six-room apartment in this building on upper Park Avenue here in New York City. It's her first real home. Good evening, Sophie.

TUCKER: Good evening, Eddie.

MURROW: How are you?

TUCKER: Wonderful. Thrillled. I can't wait. I can't wait I'm so nervous.

MURROW: Ah, I don't believe it. It must be a novelty for you to be taking it easy at home, isn't it?

TUCKER: Novelty? Novelty nothing. It's a novelty loafing for four weeks but wonderful to be at home again.

MURROW: Well, Sophie, you've been working for

more than 50 years now. What were the best years?

TUCKER: The best years, Ed - right now. Right now because I'm at home, doing the things I've been wanting to do for so many years.

MURROW: How about the early years?

TUCKER: Ah, they were rough. They were hard but I had a goal to attend to, a place I wanted. I found it. I went for it. I worked for it. I slaved for it. I got it. And I'm happy now.

MURROW: You must have a lot of memories?

TUCKER: Yes, many memories, memories of some of our fine performers too today, Ed, the Marx brothers. I can see their mother Minnie at the Palace Theatre with me. Oh, what a wild bunch and then Gus Edwards. Gus Edwards was with Eddie Cantor and Georgie Jessel and Walter Winchell and Georgie Price - wonderful kids and wonderful people today - Jack Benny too. Oh dear, Jack Benny. I remember him with me at the Academy Theatre on 14th Street. Oh, bless his heart, Eddie. Jack.

MURROW: Of course Jack never got past the age 39, did he?

TUCKER: Jack is right.

MURROW: Do you ever feel older than 39?

TUCKER: No, no. Jack is right. You should stay

more than 50 years now. What were the best years?

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MURROW: Of course Jack never got past the age 39, did he?

TUCKER: Jack's right.

MURROW: Do you ever feel older than 39?

TUCKER: No, no. Look at me. You should see

39. Now I'll tell you what happened the other day, Eddie. On the Milton Beryl program the woman came in to make me up - very lovely little lady - putting the make-up on and trying to do this and this and this and I saw her pressing hard and I asked her what was she going for and she said lines. Well she couldn't find any lines in my face - she seemed a little bit disappointed and smiled, so I told her, "Young lady I'm not old enough for lines; I'm too busy for tomorrow."

MURROW: Sophie Tucker, you've sung a lot of songs in your time. Do you have any particular old favorites?

TUCKER: No, not particularly the old ones, Eddie, you know I sort of feel that I want to do something new all the time. I love the new songs. They do something to me. They bring me up to the minute with my public. I don't know - I just love everything that's new. My new song that I'm going to open with Sunday at the Latin Quarter that Jack Y- wrote for me, "When am I getting my Mink, Mr. Fink."Those are great songs. Then I have, Open your Heart, open your Mind, and, Some of These Days - all these great songs. Oh, it's so thrilling to get out there with something new. You're so vain too.

MURROW: Sophie, it must be nice to settle down at last in a home of your own, isn't it?

TUCKER: Well, I can't begin to tell you, Eddie,

39. Now I'll tell you what happened the other day, Eddie. On the Milton Beryl program the woman came in to make me up - very lovely little lady - putting the make-up on and trying to do this and this and this and I saw her pressing hard and I asked her what was she going for and she said lines. Well she couldn't find any lines in my face - she seemed a little bit disappointed and smiled, so I told her, "Young lady I'm not old enough for lines; I'm too busy for tomorrow."

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MURROW: Sophie, it must be nice to settle down at last in a home of your own, isn't it?

TUCKER: Well, I can't begin to tell you, dear,

what a wonderful thrill it is in this beautiful home of mine with all my collections, my collections of 50 years, dear.

MURROW: How about showing us around a little.

TUCKER: Well, first of all, Eddie, may I tell you this lovely couch that Fannie Brice gave me and then I must call your attention to a very important thing in my life, this is a horse shoe.

MURROW: Where did you get that?

TUCKER: Eddie, in 1906 when I got off the train here in New York City at the Grand Central Station and I walked across the street to the Grand Union HOtel and I stepped off the curb and I stepped into this horse shoe. This horse shoe has been with me since 1906.

MURROW: Oh good.

TUCKER: And then again in 1952 I went over to London. There was a craze, a craze for getting these little chairs and I happened on Stratford-on-Avon, Shakespeare's home, found nothing but American tourists there, and I picked up three of these chairs. They only charged me $40 a piece for them. If I'd paid five I'd been better off I assure you but they were lovely and I love everything around here. Of course I can't get around to my home completely because there's so many, many things, to show.

MURROW: Well, Sophie you've spent a lot of time

in England. You must like it.

TUCKER: Eddie, I love everything in England. I've had thirty happy years over there. And I try to copy my little home - my little piano which is a replica of Princess Elizabeth's at her home and in this lovely home of mine in every closet that you will see here I have lined with all the performers and people of my profession, all my friends in the 50 years of show business, every closet is lined that way and then my beloved mother. You see her picture there. When I ran away from home she was very upset. It was very trying. I promised her I would make good and then when I came into New York, started to working around and I was able to buy my first diamond ring on time. I paid $25 a week for this little ring and my scarf and my Gainsborough hat and I had a photograph made and I sent it to my mother. She hung that in her bedroom and up until the day she passed away that picture was always in front of her and in my home her picture is in front of my picture.

MURROW: And so your mother finally approved of a career for her daughter in show business, did she?

TUCKER: Yes, dear. I tried to make her life a very happy one when I was successful and I'm very proud of everything that I've done for her and my little family.

MURROW: Well, this is your den now, isn't it?

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MURROW: Well, this is your 6th now, isn't it?

TUCKER: Coming into my den, my play room. On this wall you will see my life story under glass from the day that I ran away from home up until 1948 when I furnished this home. These are the various pictures, the various spots and places that I played, the girl that always liked to save every photograph that I had taken and then curiously enough last Sunday night at the El Morroco I happened to go in for a little evening of fun and bumped into a Mambo session and there I came out with the Oscar for the Mambo dancing.

MURROW: Congratulations, Sophie.

TUCKER: Oh and these lovely flowers I received today from Las Vegas too, Eddie, from my lovely boys out there, the cattlemen, and over on the side here lovely citations from Kings and Queens. Oh, it's so interesting in this room. I wish I had more time.

MURROW: You never get far away from show business, do you, Sophie?

TUCKER: No, dear. No, I never will, Eddie. Show business is my life. I love it. I live it. And I am going to die in harness, Eddie.

MURROW: Where are we now, Sophie?

TUCKER: Coming into my bedroom. My master bedroom.

MURROW: It's Chinese, isn't it?

TUCKER: Chinese from my beloved friend Dr. Margaret Chung of San Francisco. Eddie dear, half of this jade and this - what do you call the - ivory - everything practically belongs to Dr. Margaret Chung but she sent them to me on my birthdays and holidays as gifts. This is a beautiful room, Eddie. I wish everybody could see it when it is really in great form and spread out.

MURROW: Those are Chinese chests there too, aren't they?

TUCKER: That's right, that is all made to order, all in teak wood - everything in teak wood.

MURROW: I can see that your home has been lived in. Do you do much entertaining, Sophie Tucker?

TUCKER: Yes, indeed. Eddie, whenever I get home the first thing I do is to entertain the people that have been kind and sweet enough to entertain me while I was, when I was on the road and here in the city and of course the girls will be thrilled, Eddie. They will be thrilled when they see my lovely linen closet, all of this I have saved and purchased from Prague and Budapest and France - all over the world, and it's kept so beautifully in my little home and I'm so proud of my servants who do everything in the world to make me happy . Now we are coming into my dining room. In my dining room let me show you the loveliest thing that I can really

show to my friends, to you, and here is my golden jubilee table cloth which is made-- which is made of off color linen, off white color linen and gold appliqué.

MURROW: Oh, it's lovely.

TUCKER: Look at this beautiful thing here, Eddie.

MURROW: A lovely thing.

TUCKER: Isn't that magnificent and over here is my buffet, my silver buffet tray. I get a great kick out of this, Eddie. You see in Vancouver, in Vancouver, Victoria, Queen Elizabeth had a great many of her wedding gifts on display - on exhibition.

MURROW: Yes.

TUCKER: And I managed to pur chase this one and have this beautiful souvenir for my stuff-- for my home.

MURROW: Well, Sophie we always seem to get back to England. Do you expect to go there again soon?

TUCKER: Yes,dear. If all's well I'm hoping that I''l get to England in 1956. I love England. I love the people there and I can truthfully tellyou Edd that they love me over there just as much as they love me over here.

MURROW: I can certainly attest to that having lived there for nine years. Sophie I know you played Las Vegas. I suppose you tried your luck out there.

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TUCKER: Eddie, I used to do a lot of gambling but somehow or other I gave it up. I gave it up because I became interested in charity and you know when I would get around there and lose some money it hurt me, and I said, no, I'd rather stick to my charities instead of gambling and I have ever since then. It was in 1940 when I stopped gambling and since 1940 I have done nothing but just do this charity work. Every night, twice a night, at The Latin Quarter, you will see me sitting at my little table selling my books and my records,my new long playing Mercury records of my golden jubilee, Eddie, which is my fifty years in show business.

MURROW: well thank you very much, Sophie. No one has done more for charity as a performer than you have and thank you very much for letting us come and visit you tonight.

TUCKER: Thank you so much for having me.

MURROW: It has been very pleasant indeed. Thank you.

TUCKER: Thank you, darling.

MURROW: We will be back in a moment.

[Commercial]

MURROW: There are some of the people who made tonight's program possible. Next week the pride of the Yankees, Yogi Berra and Sophie of Saks and her husband Adam Gimbel. And now from PERSON TO PERSON good night and good luck.

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MURROW: It has been very pleasant indeed. Thank you.

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because they wanted their children Larry and Timmy to have the freedom of country living. Good evening, Yogi.

BERRA: Good evening, Ed.

MURROW: Good evening, Mrs. Berra.

MRS. BERRA: Good evening, Ed.

MURROW: That was a nice home run you hit today.

BERRA: Well, thank you, Ed. I'm glad we won. That's the main thing.

MURROW: Before we go further, do you like being called Yogi?

BERRA: I don't mind it at all, Ed. I have got a funny story to tell you about that. Back in 1947 when I joined the Yankes the late Phil M- came into my dressing room with two balls to be autographed, to get signed, so I put Larry Berra. He left the club house but in a few minutes he came back and said, "Who is Larry Berra?" and I said, "That's me," and he said, "I don't know you as Larry Berra. I know you as Yogi Berra," so he made me sign two new balls.

MURROW: Mrs. Berra, do you call your husband Yogi too?

MRS. BERRA: Yes, I do, Mr. Murrow, although I feel a little guilty about it. We have a son named Larry and I feel it is easier to distinguish between the two by calling him Yogi.

MURROW: Yogi, you take a lot of ribbing. Does it

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BERRA: Good evening, Ed.

MURROW: Good evening, Mrs. Berra.

MRS. BERRA: Good evening, Ed.

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MURROW: Yogi, you take a lot of ribbing. Does it

ever get under your skin?

BERRA: Well, not at all, Ed. There is an old saying in baseball that if ball players kid you they like you but when they stop kidding you know they don't like you.

MURROW: Does this kidding ever bother you, Mrs. Berra?

MRS. BERRA: No.

MURROW: Yogi, did your parents encourage you to become a ball player?

BERRA: No, they didn't, Ed. As soon as I got out of grammar school I had to go to work but I always told my Mom and Dad if I don't make it playing baseball I won't make it working.

MURROW: Are your parents baseball fans now, Yogi?

BERRA: My Dad is a pretty good baseball fan now, Ed, but my Mom, she likes baseball but she will not go out and watch the games because she is scared I will get hurt I guess.

MURROW: She really worries about that, does she?

BERRA: She really does. Every time that ball goes up she flinches a little bit and she thinks it is going to hit me.

MURROW: Mrs. Berra, is Yogi helpful around the house?

MRS. BERRA: No, he isn't. I don't let him do too many things like washing dishes and house cleaning. I think he's pretty busy without that.

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MURROW: When he gets home from a ball game can you tell if he has had a bad day or a good day?

MRS. BERRA: Yes, I can. I say why blame it on me, I wasn't even at the game, but he gets over it right away. It takes him about ten minutes and then he has forgotten all about it.

MURROW: Well, that's something of a record, ten minutes. Yogi, what about the children, do you think they are still awake?

BERRA: Well, we'll take a look, Ed.

MURROW: Yogi, watching you walk and I'm sure that everyone who's ever interviewed you has asked you this question, when you walk out there to the mound to talk to the pitcher, what do you talk about?

BERRA: Well, everybody asks me that question, Ed. The main thing, you go out there and try to ease the pitcher. He knows what kind of trouble he's in already but I go out and tell him, "well, do you want to go to the movids tonight," or, "what kind of date you got for tonight?" and you try and ease his mind. Well, I think I'll go and look and see if the kids are up. Why don't you go back and talk to Mrs. Berra.

MURROW: Good. Are you there, Mrs. Berra?

MRS. BERRA: Yes, I am.

MURROW: I gather that Yogi must be rather easy to

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MURROW: Good. Are you there, Mrs. Berra?

MRS. BERRA: Yes, I am.

MURROW: I rather think Yogi might be rather easy to

get along with, isn't he?

MRS. BERRA: Yes, he's easy to get along with. I think he's a non conformist and has his own individual ideas but I can take pretty good care of him. I get along with him pretty good.

MURROW: Tell me, do you go to many ball games?

MRS. BERRA: Well, not too many. I try to see about four at each Yankee home stand.

MURROW: Yes.

MRS. BERRA: Yes.

MURROW: Now this is something I have always wondered about. You go occasionally with other ball players' wives, don't you?

MRS. BERRA: Yes, I do, we all sit in the same section.

MURROW: And what do you talk about?

MRS. BERRA: Well, we talk about the usual things. We keep an eye on the game. I mean we don't let-- we don't get too distracted but we do talk about household problems and the children and clothes and just the usual things.

MURROW: And there are the two future ball players. Good evening, Larry.

BERRA: Ed, this is Timmy and this is Larry over here.

MURROW: Good evening Timmy. Hello, Larry. How are

get along with, isn't he?

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BERRA: Ed, this is Tommy and this is Larry, very nice.

MURROW: Good evening Tommy. Hello, Larry. Big as

you?

LARRY: Hello.

MURROW: Larry, do you want to be a ball player like your Dad when you grow up?

LARRY: Yes.

MURROW; You do?

LARRY: Yes.

MURROW: Are you sure what position you want to play yet?

TIMMY: You know what I want to be when I grow up?

MURROW: No, you tell me, what would you like to be?

TIMMY: A baseball player.

MURROW: You would.

TIMMY: I want to be a football man.

MURROW: A football man. All right, now what do you want to be next? Baseball man. Football man. What else?

MRS. BERRA: Tomorrow they might want to be an engineer or a pilot.

MURROW: Or a fireman.

TIMMY: I want to be-- you know what I want to be.

MURROW: No, what are you going to be?

TIMMY: I'm going to be an engineer.

MURROW: An engineer? Good for you. Yogi, tell me, what would you like your sons to be when they grow up?

BERRA: Well, Ed, it would be up to them. If they

you?

LARRY: Hello.

MURROW: Larry, do you want to be a ball player like your Dad when you grow up?

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MURROW: No, what are you going to be?

TIMMY: I'm going to be an engineer.

MURROW: An engineer? Good for you. Yogi, tell me, what would you like your sons to be when they grow up?

BERRA: Well, Ed, it would be up to them. If they

want to be baseball players they could. But, mainly, I want them to have an education which I never had, Ed, and I really want them to get that education and go to high school and college.

MURROW: Well, I'm sure they will too. Yogi, you took part in the Normandy invasion on D-day, didn't you?

BERRA: Yes, I did, Ed. I thought it was very thrilling.

MURROW: Well, those first 24 hours were pretty hectic, weren't they?

BERRA: Well, I was only a kid then 18 years old when I made that Normandy invasion, Ed, and to me it looked like the 4th of July. I was on a rocket boat with six fellows and an officer and I was looking over the situation and my officer said, "you better get your head down here if you want to still have it."

MURROW: Do you feel a little bit like that sometimes when they start throwing at your head when you're up there at the plate?

BERRA: Well, sometimes.

MURROW: Yogi, tell me, are you the sort of fellow who collects souvernirs or don't you go in for that sort of thing?

BERRA: Well, I have a den back here. I think you

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MURROW: Do you feel a little bit like that nowadays times when they start throwing at your head when you're up at the plate?

BERRA: Well, sometimes.

MURROW: Yogi, tell me, are you the sort of fellow who collects souvenirs, or don't you go in for that sort of thing?

BERRA: Well, I have a den back here. I think you

might enjoy or might like seeing it a little.

MURROW: Good.

BERRA: Come on. Come on. Go ahead now.

MURROW: Yogi, what are you going to do when your playing days are over?

BERRA: Well Ed I'd like to stay in baseball. I would like to be a coach but no manager's job.

MURROW: Why not?

BERRA: Well, there are too many headaches. I also open up a bowling alley in September with Phil Rizzuto, Ed. And I also have a Yogi Berra snack bar open in the Bronx.

MURROW: Yogi, what do you consider your biggest day in baseball?

BERRA: Well, Ed, I have three. One of them is being voted the most valuable player in 1954. This is the plaque I got for this year and the other one being voted the most valuable player in 1951 and the third one was the only man who ever hit a pinch hit home run in the World Series.

MURROW: Well, those are three days to remember. Oh, yes, they've got to get the ball. [referring to children]

Yogi, Branch Rickey is an old friend of mine and I seem to remember him telling me that he and you were almost once in a business deal. Is that right ?

BERRA: Well, this is what happened, Ed, in 1942

when he was still a general manager of the St. Louis Cardinals but in a couple of days he was moving over to Brooklyn and he told me-- I was working out with the Cardinals and he said I would never be a big league ball player; all I would be was a minor league ball player so that kind of made me feel bad so a couple of days later the Yankes signed me up and then in another few days later I get a telegram from Mr. Rickey to report to Bear Mountain for the Brooklyn Dodgers.

MURROW: I thought Branch couldn't make a mistake like that. Yogi, do you have anything else around that we might be interested in down there in the d en?

BERRA: Well, I have these baseballs up here on the wall, here, Ed, signed by each major league ball club, also have the World Series bat and have each baseball cap from each major league and this here I treasure very much. I caught in the 1951 and 1952 World Series with this here glove. When you get an old glove like this you kind of hate to get rid of it.

MURROW: What have you done, gilded it or something?

BERRA: I had it bronzed and I really treasure it from my heart. It is one of my best trophies.

MURROW: You don't let the children play with that?

BERRA: No, no I don't.

MURROW: Yogi, what do you do in the off season?

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MURROW: Yogi, what do you do in the off season?

BERRA: Well, I play a lot of golf, Ed. I love it very much and my wife has just taken it up and I think she's enjoying it.

MURROW: What sort of score do you shoot?

BERRA: Oh, I got to get a handicap, Ed. I'm pretty bad. I'm switching over to right handed now.

MURROW: You've been playing left?

BERRA: That's right.

MURROW: And Mrs. Berra plays too, doesn't she?

BERRA: Yes she does.

MURROW: Well, how about our going up and joining her again.

BERRA: I should think. Come on Larry and Timmy. Come on. Come on.

MURROW: Yogi, tell me something, if you don't get run down by your two sons - those arguments with the umpire: are they real or just an act for the fans? Did you hear me, Yogi?

BERRA: No, I didn't , Ed.

MURROW: I asked you whether those arguments with the Umpire are real or just to impress the fans?

BERRA: No, Ed, that's a lot of publicity. I don't argue with the umpires too much. I always like to talk back. I feel more at home when I'm talking to someone back

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MURROW: You are just conversing, is that right?

BERRA: That's right.

MURROW: Yogi, I take it you like most sports, is that right?

BERRA: Oh, Ed, I like all sports. That's my hobby. I like football, baseball, basket ball, soccer, anything that's sports and I'm there.

MRS. BERRA: He would spend half his life at Madison Square Garden , Mr. Murrow, if he possibly could.

MURROW: Does he ever take you with him?

BERRA: Well, I always invite her, Ed.

MURROW: Yogi, I understand you are a movie and a TV fan as well. What are your favorite programs?

BERRA: Well, I like Jackie Gleason very much on Saturday nights and my favorite movie actress is Greer Garson, Ed.

MURROW: When do you find time to go to the movies?

BERRA: Well, I go to a lot of movies when we're on the road. We have a lot of time to spend like when we have a night game - we have all afternoon to go and watch a couple of movies.

MURROW: Do you find that that relaxes you and takes

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MURROW: Do you find that that relaxes you and takes

your mind off the game that's coming up?

BERRA: Well, it does me, Ed. I just love to watch movies. I love them. I even watch them on television.

MURROW: Mrs. Berra, do you have any special problems in feeding your family?

MRS. BERRA: Well, no I don't. I have a wonderful cook and housekeeper named Julia and she takes better care of the family in that department but Yogi has a tendency to eat too much bread so I have to watch him there and when we were first married he didn't drink any milk at all and he was always getting split fingers so I told him he should have milk and now he takes a glass of milk every day and wouldn't go without it.

MURROW: And he doesn't get split fingers.

MRS. BERRA: No, he's having lot better luck.

MURROW: Well, thank you very much, Mrs. Berra and Yogi and Larry and Timmy for letting us come and visit you tonight. Thank you very much and good luck.

MRS. BERRA: Thank you, Mr. Murrow and good night.

BERRA: Good night.

MURROW: Good night. In just a moment we will be taking you for a visit with Adam Gimbel and his wife Sophie of Saks.

[Commercial]

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MURROW: Well, thank you very much, Mrs. Berra and Yogi and Larry and Timmy for letting us come and visit you tonight. Thank you very much and good luck.

MRS. BERRA: Thank you, Mr. Murrow and good night.

BERRA: Good night.

MURROW: Good night. In just a moment we will be taking you for a visit with Adam Gimbel and his wife Joyce of Saks.

[Commercial]

MURROW: Sophie of Saks is really Mrs. Adam Gimbel and Adam Gimbel is President of Saks Fifth Avenue, a group of 16 stores, stretching from Fifth Avenue in New York to Grand Avenue in San Francisco. For a quarter of a century Mr. and Mrs. Gimbel have worked together, Sophie as one of the top fashion designers for women, Adam running the shop. She was born in Houston; he in Milwaukee. She used to design clothes for Broadway shows. He once wanted to be an architect. On week days the Gimbels live in this four story town house less than a mile from the shop close to the social and business centers that keep them busy. Week-ends they escape to their country home in New Jersey, Sophie to work in her garden, Adam generally to do some shooting in season. Good evening, Mr. and Mrs. Gimbel.

GIMBEL: Good evening, Ed.

MRS. GIMBEL: Good evening, Ed.

MURROW: Tell me, during business hours who gets the top billing in your family?

GIMBEL: Well, women have their say. You know that.

MRS. GIMBEL: That's not true; he's head of the shop and running it. I just work for him and believe me he treats me as though I worked for him

GIMBEL: Don't believe that, Ed.

MURROW: Well, you seem to thrive on it, Sophie.

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Mr. Gimbel, do you two see very much of each other during working hours?

MRS. GIMBEL: Never. He's too busy for me, and I'm much too busy for him. At any rate he likes to eat a tremendous lunch and I never eat very much lunch.

MURROW: Well, Mrs. Gimbel, I'm no fashion expert but I get the impression that you didn't just lift that dress from the rack at Saks. Is that right?

MRS. GIMBEL: No, I didn't, Ed. As a matter of fact I thought a lot about this dress and if you would let me I want to show you what I mean when I -- you see when I sit down in this dress it's made of cashmere and it never moves. It stays in place and I think that is very important because the average dress in most materials, whenever you move around, they sort of get mixed up and never look smooth and that's why I chose this dress. I thought it was more becoming.

MURROW: Well, now, let's see if we can get this business relationship straightened out. Adam, do you ever give Sophie suggestions on fashions?

GIMBEL: Oh, I wouldn't be-- I wouldn't have the temerity to do that.

MURROW: Sophie, how often do you come up with ideas on how the shop really ought to be run?

MRS. GIMBEL: Well, I come up with them very often

but I never mention it because I'd really only get bad advice and told to mind my own affairs; that I have enough to do to run my end of the job so I never say anything.

MURROW: Well, I accept you at your word. Adam, isn't there something of an art to retailing?

GIMBEL: I didn't quite get that, Ed.

MURROW: I say, isn't there something of an art to retailing, running a retail shop.

GIMBEL: Well, I don't know whether you would call it an art or not. What we try to do is to have the things that a public wants and to also make some things that they haven't got and get a lot of people together with a large organization to carry out this idea and do it well. I don't know whether you'd call that an art or not but it's quite a job.

MURROW: Well, it is certainly something to make people want what they haven't got and I suppose that is the key to it, isn't it?

GIMBEL: Well, it always helps. It always helps.

MURROW: As what is sometimes called a big city business man are you unhappy about the number of people moving to the suburbs?

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140 to 160 and now 164 million. That's just a natural growth but as they move out there it creates another problem of satisfying that audience. It's a lot of fun in trying to do it.

MURROW: Yes..

MRS. GIMBEL: And you just decide to move with them.

GIMBEL: Why Not?

MURROW: So it is in part the business of taking the store where the people go, is that it?

GIMBEL: Well, it's like the old days. Remember, retailing started as peddling.

MURROW: Yes.

GIMBEL: And peddlers went to them and knocked on the door and now that they've moved out we have to go back and get near to them rather than to ask them to come to us.

MURROW: Sophie, about your work at the store, the shop. Is it pretty much routine or are there exciting days and moments?

MRS. GIMBEL: There are lots of many exciting days and one of the most exciting ones we've ever had, when Mother Queen of England came to Saks and I'll never forget because I got in the store quite late and as I walked in the door the doorman was extremely excited and I asked him what was wrong and he said, well the Queen had just arrived and I said,

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"well, what did you say to her?" and he said, "Your Majesty, I welcome you to Saks Fifth Avenue," and he said, "Can you imagine, she shook my hand, Mrs. Gimbel, and I was so thrilled." It was really a lot of fun. It made so many people happy because she has great, great charm.

MURROW: That must have been a great day but to turn to fashions again. Do the French designers have much influence on you?

MRS. GIMBEL: No, I really try to be very independent. I feel that it's up to me to do the things that I know, not that I don't think the French designers are great. I do, but I think also we try to do the things that we really like to do the best, each one of us in our own way.

MURROW: Do you keep any tools of your trade at home, collections and things like that?

MRS. GIMBEL: No, I don't, nothing in the way of business but I have some lovely things that I collect. One of my hobbies is collecting birds and I would like to show them to you, Ed, if I may.

MURROW: Yes.

MRS. GIMBEL: They are right over here in this room, Ed.

MURROW: They are in something like a break-front, aren't they?

MRS. GIMBEL: Yes. Shall I walk over? They are

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MURROW: They are, indeed. How many do you have?

MRS. GIMBEL: Well, I think I have eight pairs and I'm hoping some day to have more. I want to get the whole collection as quickly as I can.

MURROW: They are really lovely and the light is on the inside there in that break-front, isn't it?

MRS. GIMBEL: Yes, they are very well lighted. Each shelf is lighted by itself and that gives a beautiful reflection on the bird. I don't know if you can see it or not.

MURROW: Yes, we can. Adam, you do a certain amount of shooting, don't you, in season?

GIMBEL: Well, I like it. I think it's a great sport, Ed, a great sport. I know you like it too.

MURROW: I do indeed. What sort of gun do you use?

GIMBEL: Well, it depends on whether it is field or duck shooting. Let me show you a gun I have. Remember, you and I were talking about it the other day.

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MURROW: Oh, I must try that.

GIMBEL: Well, you can try it any time you want, Ed.

MURROW: Well, I would think that an evening at the Gimbels would not be complete unless we asked Sophie for a dissertation on men's styles. Tell me, do you select Adam's clothes?

MRS. GIMBEL: Well, I'd like to but he rather objects to it because my husband is exactly what-- not what the well dressed man should wear.

GIMBEL: I object.

MRS. GIMBEL: He looks extremely shabby, so much so that I have to take all of his old coats and put patches on them on the elbow. As a matter of fact when we were first married and I almost threw out one of his charming hats he said, if I did it would be grounds for divorce so I decided to just leave him alone.

GIMBEL: Well, Ed, you like old clothes too, don't you?

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I hate to throw good old clothes away.

MURROW: So do I. Adam, on the basis of your experience, what's man's big problem in shopping for his wife?

GIMBEL: Well, he has a lot of problems.

MRS. GIMBEL: Could I answer that, Ed.

MURROW: Yes.

MRS. GIMBEL: Because really the men who wants presents should always come to me and not Adam. The first thing they'll do, they'll come in and ask for something. They never know the size, whether it's a ten or a forty, whether she has a small foot or a big foot, and I think it's extremely advisable for all ladies to advise their husbands and their beaux what size they are .

MURROW: That's good advice, I'm sure.

I gather you Gimbels do a lot of entertaining at home. Does this become a chore?

MRS. GIMBEL: Oh no, we love it. As a matter of fact that is one of the pleasures we get out of our house and, Ed, would you like to see what we do and where we do our entertaining?

MURROW: Yes.

MRS. GIMBEL: We'd love to take you down and show it to you.

MURROW: Excellent. Adam, who's the big party giver

at your house?

GIMBEL: Well, I have a very good social secretary, Ed, and her name is Sophie and I find the arrangements are very well prepared. I find that the guests are well selected and I might add that the food is very well prepared as well. We have a magnificent cook.

MURROW: Adam, what is your contribution to a big party? Do you ever do any cooking yourself?

GIMBEL: Oh, I potter around with a few specialities but I like to prepare duck-- wild duck-- in my way. I like crepe suzettes, like to make them my way at the table but here is a little dining room where we do it every now and then, where we entertain a bit.

MURROW: And that opens straight on to the garden where we are now, doesn't it?

MRS. GIMBEL: Yes, it goes along to the garden.

GIMBEL: Here.

MURROW: Sophie, do you do much gardening in the city?

MRS. GIMBEL: Yes, I do as much as I have time to, because I really love it. I planted all the tulips and I got a great kick out of that and I trim the bushes and do all the things that are necessary. I just hope sometime you will come and help me. I need help.

MURROW: All right, we'll do that. It looks like a huge garden.

MRS. GIMBEL: But it really isn't. It's very, very small but very full. I put everything in it I can and it just seems to grow for which I am very grateful.

MURROW: That's rather unusual in New York City too, isn't it?

MRS. GIMBEL: Well, there are certain things that grow. You have to know what because the soil is extremely acid, not that I'm trying to give a lesson in gardening but the soil is very acid and you just have to be careful.

MURROW: Tell me, Adam, do you think you'll ever quit work?

GIMBEL: Well, naturally at my age, I'm getting on. I've thought about it a good many times, Ed, but here's my philosophy. It's a question of being either bored or tired and I think I would prefer being tired to bored. I can rest. I can't get cured of boredom if it ever hits me. I hope I don't have to quit until they say I'm getting in their way.

MRS. GIMBEL: I'd like to say a word. If he ever stops work I'm leaving home because I couldn't stand it. He can't even take a vacation longer than a couple of weeks. He gets nervous and says, "Don't you think this is enough, that

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we ought to go home."

MURROW: I wonder what both of you think about that perenial question, do women dress for men or for other women. What do you think, Sophie?

MRS.GIMBEL: Well, I think unfortunately that women dress for women because the average man never notices what a woman has on. Do you ever notice what your wife has on?

MURROW: I certainly do.

MRS. GIMBEL: Well, I'm glad to hear it because that's very unusual. My husband doesn't.

MURROW: What about that, Adam?

GIMBEL: Well, that isn't quite true. I expect my wife to be perfectly dressed and I only notice it when she's badly dressed and that's so rare but naturally I don't make any mention of what she's wearing. That's perfectly natural.

MRS. GIMBEL: That's a charming excuse. That's all I can say for that.

GIMBEL: That is not an excuse; that's a fact.

MURROW: And a very diplomatic answer too.

MRS. GIMBEL: No, but it's really true because I think that most men pay absolutely no attention to what a woman has on and it's very sad because you really try to look lovely for your husband or your beau or somebody else's husband and no one ever pays any attention to you. It really is tough luck but every woman looks at you to see whether you look

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well dressed or if she wants to look like you or to say you look terrible and she doesn't want to look like you.

MURROW: Well, thank you very much Sophie and Adam Gimbel. It must be chilly out there in the garden tonight. We won't keep you any longer. Thank you very much indeed.

GIMBLE: We were glad to have you.

MRS. GIMBEL: Thank you, Ed.

MURROW: Thank you, and good night.

:GIMBEL: Good night, Ed. It's been fun.

MRS. GIMBEL: Good night.

MURROW: We will be back in a moment.

[Commercial]

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amount of time traveling about the world. As a matter of fact they are leaving for Europe next week. Good evening, Mr. and Mrs. Menuhin.

MENUHIN: Good evening, Ed.

MRS. MENUHIN: Good evening ...

MURROW: Yes, please do. Where are the little Menuhins tonight?

MRS. MENUHIN: Well, they are behind in Los Gatos. They didn't come this time . . . There are three of them, my little girl and two little boys and half is here.

MURROW: Well, Diana, from your accent there is no question where you come from but how did you two meet?

MRS. MENUHIN: Well, we met in London in 1944. We might have met long ago when I was 12. I'd rather thought of that because Yehudi's parents had an introduction to my parents. They didn't feel like implementing it so Yehudi was denied the opportunity of having known me at a very ob streperous age However, I might tell him now in case I haven't told him before that I always went to his concernts and he was called ~~my master then.~~ by me nasty master menuhin

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MURROW: Yehudi, it is generally accepted that concert artists are tempermental. Are you? I mean do interruptions and that sort of thing bother you?

MENUHIN: No, they really do not. I welcome them. At least I can sleep during interruptions as I once did during the t- to the Beethoven concerto but I recall an incident of artistic temperament which is really difficult to equal. That is when I was playing the Beethoven concerto with Toscanini and we were rehearsing it in his room in one of the New York hotels. He was at the piano - not a great pianist - but completely absorbed by the serenity of the slow movement of the concerto. We seemed far, far remote from the world when the telephone rang and we were so immersed in the music, nor would I interrupt the music in his presence but we continued. The telephone rang the second time and we still continued but the temper was rising. I felt that something was brewing, that the volcano was about to explode. Exactly what form it would take no one knew and then finally when it rang a third time he got up from the piano, took a few deliberate strides without

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MURROW: Yehudi, where is that magnificent violin of yours?

MENUHIN: I'Ll show it to you. It's never far away.

MURROW: Tell me, is there such a thing as putting a price on a violin like the Stradivarius.

MENUHIN: Well, there are prices.One pays a great price for these instruments but they are in reality priceless for even with all the money in the world you couldn't replace them.

MURROW: How many violins like that are still in existence?

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MURROW: When did you get yours?

MENUHIN: I received my first Stradivarius when I was 13. Mr. and Mrs. Henry Goldman in New York City gave it to me. He was blind. It would have been a reflection on my art had he been deaf but it was his love of music that persuaded him to give me a violin that I needed very much at the time.

MURROW: Could we hear the tone of it?

MENUHIN: Yes, I will play a little piece for my boy whom I hope is listening.

(plays)

Well, he can continue it.

MURROW: I hope he was listening too. Tell me, do you find the audiences differ very much from country to country?

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MRS. MENUHIN: A lovely gesture.

MURROW: Yes, it was indeed. Typical French, wasn't it?

MENUHIN: Very French.

MRS. MENUHIN: Beautiful.

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MURROW: Diana, what do you most like to hear your husband play?

MRS. MENUHIN: Ed, anything that I haven't had to listen to 200 times before.

MENUHIN: Isn't it lucky that we did not meet when you were twelve?

MRS. MENUHIN: Isn't it lucky? Isn't it lucky that you discovered Bartok.

MENUHIN: Yes.

MURROW: Yehudi, I know you are enthusiastic about Yogi exercises. Why is that?

MENUHIN: Well, I found it quite by accident but I knew I was looking for something just like that. Given my rather classic nature I was looking for an easy form of

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exercise which would at the same time give me the relaxation, the calm piece of mind, the deep control of breath and so on which Yogi has which after all was created for just that purpose many, many thousand years ago.

MURROW: Could you show us what you mean by this?

MENUHIN: Well, I do not demonstrate at the moment but I will explain it. The Yogi was divised as a form of exercise to free the mind of any bodily restrictions.

MURROW: Yes.

MENUHIN: The object being to clear the path for meditation. Well, I clear it for my music but it does enable the body to continue as a working, useful mechanism without we hope too many aches and pains and troubles.

MRS. MENUHIN: He tried it on me but it didn't work. It would take a bull dozer to clear my mind for meditation.

MURROW: Yehudi, when I was in London during the war it seemed to me that you didn't have much time for relaxation with all that playing for the troops. Did you ever play at Buchingham Palace?

MENUHIN: No, not at Buckingham Palace but I did play for the King and Queen and the two princesses at Windsor Castle and that was a most enjoyable afternoon. We had a good visit and spoke about a great many things and I played for them. I have tangible evidence of that, if you wish to see it.

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MURROW: Proof that you were there. Is that it?

MENUHIN: Proof that I was there. It is--

MRS. MENUHIN: A very pretty proof too.

MENUHIN: Yes, a very handsome pair of cuff links which I received after that performance.

MRS. MENUHIN: The present Queen was there as a young girl.

MENUHIN: Yes, she was there. They were both there, both dressed as girl scouts.

MRS. MENUHIN: During the war.

MENUHIN: Yes.

MRS. MENUHIN: Charming.

MURROW: A lovely set of cuff links. Do you ever wear them?

MENUHIN: Sometimes I do, on very special occasions. I'm sure if I played again for the King and Queen at a private audience I'd wear them.

MURROW: Diana, tell me, do you two lead a busy social life?

MRS. MENUHIN: Well, Ed, it depends what you mean by social, not the cocktail kind of life no, but Yehudi has a way of collecting people around rather in the way that fly paper collects things you know.

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MRS. MENUHIN: When I think I've got a very nice well balanced luncheon party Yehudi turns up with another 11 people, chairs arrive from all corners of the room. Nobody sees anybody else... And Yehudi lives in a state of lovely sort of fallacious euphoria... so that's my job...

MENUHIN: ...well, Diana provides the understanding and I provide the sample you see.

MRS. MENUHIN: That's right. I always say he looks the angel and is the devil. I look the devil and am the angel.

MENUHIN: Well, it is very difficult over the past few years to find a clean demarkation between on concert and off concert tours but nonetheless there have been stretches of nearly two months sometimes when I didn't play and then I enjoy indulging in many things that I don't find the time for like swimming, badminton, and in Switzerland climbing up the mountains.

MRS. MENUHIN: Taking movies.

MENUHIN: Taking movies, pictures, and I stress climbing up mountains though I cannot claim to be a mountain climber. I think there is nothing more exhilerating than the sense of climbing up against the diminishing air and challenging the elements and finally finding one's meeting every new obstacle quite dependent and on one's own ability with no help

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possible except from one's own mind and heart and body.

MURROW: Well, I hope to get a chance to do some climbing this summer and thank you very much Mr. and Mrs. Menuhin for letting us come and visit you this evening.

MENUHIN: Thank you.

MRS. MENUHIN: Glad to have seen you.

MURROW: Have a pleasant crossing.

MENUHIN: Thank you.

MRS. MENUHIN: Thank you.

MURROW: Good night.

MRS. MENUHIN: Good night.

MENUHIN: Good night.

MURROW: Thank you very much. In just a moment we will be taking you for a visit with Mr. and Mrs. Rocky Graziano.

(Commercial)

MURROW: Rocky Graziano has lead three lives in his 34 years. For the first 22 years Rocky was a tough East Side kid who managed to get himself in a lot of trouble. Then for the next nine years Rocky was a professional fighter and became middle weight champion of the world. Since he retired from the ring three years ago Rocky has established a new career, in television as a comedian and an actor. He also has published a new book SOMEBODY UP THERE LIKES ME in which

possible except from one's own mind and heart and body.

MURROW: Well, I hope to get a chance to do some climbing this summer and thank you very much Mr. and Mrs. Menuhin for letting us come and visit you this evening.

MENUHIN: Thank you.

MRS. MENUHIN: Glad to have seen you.

MURROW: Have a pleasant crossing.

MENUHIN: Thank you.

MRS. MENUHIN: Thank you.

MURROW: Good night.

MRS. MENUHIN: Good night.

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he tells the story of his several lives. Rocky Graziano and his wife Norma and their two children Audrey and Roxie live in this apartment house in Forest Hills, Long Island. The Grazianos have a five room apartment here in suburban surroundings and with a doorman and fountain in the lobby. Good evening, Rocky.

GRAZIANO: Good evening, Mr. Murrow.

MURROW: How are you? Who's your friend?

GRAZIANO: That is my dog Happy.

MURROW: Are you holding him even so far?

GRAZIANO: Well, he's pretty rough dog, too big for me.

MURROW: Tell me, is Happy a part of your life as an actor?

GRAZIANO: Well, in a way, Mr. Murrow. You know Happy is a good dog and a lot of people are very nice in show business especially my girl on television, Martha Raye, one of the nicest girls I have ever met and you can just-- you can't imagine how much she helps me on the show.

MURROW: Well, tell me this. What does Mrs. Graziano think about having such a big dog in an apartment?

GRAZIANO: Well, we'll ask her, Mr. Murrow.

MURROW: All right.

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GRAZIANO: Well, we'll ask her, Mr. Murrow.

MURROW: All right.

GRAZIANO: Come. Sit, sit, sit, sit, sit.

MURROW: One word from you and he does as he pleases, doesn't he?

GRAZIANO: Yes.

MURROW: Good evening, Mrs. Graziano.

MRS. GRAZIANO: Good evening, Mr. Murrow.

MURROW: I was wondering, doesn't Happy take up a lot of room in an apartment?

MRS. GRAZIANO: Yes, yes, but only in one room at a time so we don't mind at all. He looks a lot like a monster but he's really quite loveable.

GRAZIANO: I'll take him away... Come on, Happy.

MURROW: Mrs. Graziano, how often did you see Rocky in the ring. Did you go to all of his fights?

MRS. GRAZIANO: No, Mr. Murrow. I went to quite a few of his early fights. Of course these were always easy ones and he usually knocked the opponents out pretty fast so I didn't mind it too much and then I went to see a fight with Frankie T- . This one wasn't so easy. In fact quite rough and tough and that ended my going to any of Graziano's fights.

MURROW: But you looked at them on television, later, did you?

MRS. GRAZIANO: No, after that I never watched any more.

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MURROW; tell me, did you save any reminders of his fighting days?

MRS. GRAZIANO: Yes, we did. We have quite a few I think. I have one wall here that sort of tells the story of his life. For instance right here is a picture of Rocky as a fighter.

MURROW: Yes.

MRS. GRAZIANO: Of course that is he standing.

MURROW: Yes.

MRS. GRAZIANO: And above that is the belt. He won that when he fought Charlie D- in Chicago and became middle weight champion of the world and to the left is Rocky as we see him today, the actor.

MURROW: And his television program.

MRS. GRAZIANO: That's right.

GRAZIANO: Did you tell him how good I am honey?

MRS. GRAZIANO: I certainly did.

MURROW: She certainly did. Rocky, tell me, what kind of fighter were you?

GRAZIANO: Ah, Mr. Murrow, I wasn't such a good fighter, but I just fought because I had a good right hand and that's just about all, but if I ever would fight good I would have been a great fighter. I was just a good puncher.

MURROW: You did it all with the right hand?

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GRAZIANO: That's right, Mr. Murrow.

MURROW: Tell me, Mr. Graziano, what's the most important lesson you learned in your ring career?

GRAZIANO: Well, the most important lesson I learned was winning and losing, taking it the same, just like when I was a youngster I didn't-- you know-- didn't agree with the people when they dunked with me or I dunked with them. I was a little more like we say domineering and it was no good and things like that. You know I was a rough-like little kid, see, but I just learned being good to people and they would be good too.

MURROW: You were a pretty wild kid, when you were young, weren't you?

GRAZIANO: Yes, I was a wild guy you know, pretty rough and tough in a way.

MURROW: What made you that way, Rocky?

GRAZIANO: Well--

MURROW: Excuse me, Mr. Graziano. If you are going to call me Mr. MUrrow I'm going to call you Mr. Graziano.

MURROW: Oh no. I thank you, Mr. Murrow.

MURROW: Well, what made you that way?

GRAZIANO: Well from-- well, I just can't explain what made me that way. It made me, you know-- I was too domineering and too wise. I was a pretty stupid kid when I

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was a kid, Mr. Murrow.

MURROW: You thought everybody was against you. Is that right?

GRAZIANO: I thought it but I don't think it now sir.

MURROW: Well, tell me this, do you ever try to tell tough kids of today what you have learned?

GRAZIANO: Well, I go now like I used to go to the boys club and I gave speeches and I made a film for them and I do speeches for them kids in the PAL and I speak to the kids in my language and I think that I get some results and they understand what I am talking about like I tell them kids it is good to be good and if you can't do good in your school, like I didn't go to school, take up some kind of sport, baseball, football, basket ball and maybe some ~~luck~~ loot will come out of that sport like a lawyer, doctor or something.

MURROW: Rocky, what about your own children. Where are they tonight?

GRAZIANO: My children are inside. They're inside fooling around in there. Would you want to see them, Mr. Murrow?

MURROW: I certainly would.

GRAZIANO: Okay, thank you very much. Excuse me, honey.

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MURROW: I certainly would.

GRAZIANO: Okay, thank you very much. Excuse me, honey.

MURROW: Rocky, how do you classify yourself in your television work, as a comedian or an actor?

GRAZIANO: Well, I don't know what they would classify me. I think a comic or something. I don't know that's my bird Swettie. He ain't talking too much. Well, Mr. Murrow, this is my daughter-- my big daughter, Audrey.

MURROW: Good evening, Audrey.

AUDREY: Good evening, Mr. Murrow.

MURROW: HOw are you.

GRAZIANO: And this is my little girl Roxie.

MURROW: How are you, Roxie.

ROXIE: Fine.

MURROW: Is that a pink ribbon you have in your hair?

GRAZIANO: Yes.

ROXIE: Yes.

MURROW: It's very pretty. Audrey, tell me, do you watch your father on television?

AUDREY: Yes.

MURROW: Do you think he is very funny?

AUDREY: Yes.

MURROW: That's answered like a true daughter. Roxie, tell me, do you collect all those dollas I see there on the wall.

ROXIE: Yes.

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MURROW: Good evening, Audrey.

AUDREY: Good evening, Mr. Murrow.

MURROW: How are you.

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AUDREY: Yes.

MURROW: That's answered like a true daughter. Roxie, tell me, do you collect all those dollas I see there on the wall.

ROXIE: Yes.

GRAZIANO: Mr. Murrow, she's got one favorite doll, a nice, big doll I bought her quite a long time ago. I would like you to see it. Here you are, Rock.

MURROW: Oh, that's lovely. What's it's name?

ROXIE: Her name is Susan.

MURROW: Susan. What color is her hair?

ROXIE: Red.

MURROW: Audrey, I saw a piano out there in the living room. Who plays it?

AUDREY: My father plays it and my sister and I play it too.

MURROW: Do you play it, Rocky?

GRAZIANO: Yes, I play it a little big. I-- you know--

MURROW: How about showing us.

GRAZIANO: I certainly will, Mr. Murrow. Come on, kids. Come on. My bird ain't talking tonight. He won't say a couple words.

MURROW: He is reluctant.

GRAZIANO: He certainly is. I will play my favorite song. DON'T TAKE YOUR LOVE FROM ME. I hope you like it.

(plays)

MURROW: Very good. Thank you, Mr. Graziano. Do you think your acting is as good as your piano playing?

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MURROW: Let's ask Mrs. Graziano about your acting.

GRAZIANO: Oh certainly, Mr. Murrow. Tell him how good I am, honey.

MRS. GRAZIANO: I could really brag about you. I really think you are terrific. I may be a little prejudiced, of course, but I even call you a delightful surprise.

MURROW: Tell me, do you help him in any way?

MRS. GRAZIANO: Yes, we usually go over the script together until he really knows his lines. I take the part of everybody else opposite him.

GRAZIANO: She takes everybody's part, Margaret Trumen, Martha Raye, Caesar Romero, Edward G. Robinson-- I can go right down the line and it's a wonderful wife I have and a wonderful family and it couldn't happen to-- it should happen to everybody.

MURROW: It shouldn't happen to a nicer guy.

GRAZIANO: That's right. I want to say one thing. I'm glad my father took a boat. It's a heck of a country. If there was another America I'd be jealous.

MURROW: That's one of the most eloquent lines I have ever heard. Rocky, tell me, do you sing too?

GRAZIANO: Oh, I sing, you know, on the Martha Raye

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GRAZIANO: Oh, I sing, you know, on the Martha Raye

show. They made me sing, dance, but I have done a lot of things. In fact one day they made me sing. Well, I'm out of the song-- from Carmen-- the flower song and I get a lot you know remarks from people and I was in Toots Shore's one night and a woman come over to me and said, "Mr. Graziano you sang the flower song from Carmen opera, wonderful," so I looked at her you know, I murdered the song...

MURROW: That troubled your breath control didn't it? Tell me, Rocky, your book is going to be made into a movie, isn't it?

GRAZIANO: Yes sir, MGM has bought it and it's a pretty good book. It tells-- it is good for juvenile delinquency and it tell s about a wise guy that turned out to be a man.

MURROW: Do you want to play a part in it yourself?

GRAZIANO: Well, I wouldn't-- I couldn't-- I can't act like I told you before but I would like to see some friend of mine like Marlon Brando do it.

MURROW: Why would you like Brando to do it?

GRAZIANO: Well, I know him pretty well. He's a nice kid. He used to come up to the gym when he was working in the play on Broadway and I would like to tell you this story if you have got a little time.

MURROW: Sure.

GRAZIANO: That he come over to the gym every day

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and finally one day I told the guy... he looked like a pretty rough kid so I said, "what do you do?" He says, "well, I act," ... so I figured this guy, you know he's an actor, what kind of a fighter could he be, so finally he said, "Rocky, if you ever want to come to see my play, you know, I will give you a couple of tickets in the first row." I said, "what is the play?" and he said, "STREET CAR NAMED DESIRE," so I said, "Oh yeah?" So finally, you know, I went home that night and I said-- my wife likes to go to plays. I never saw a play in my life. She said, "Rocky, can you get me two tickets to A STREET CAR NAMED DESIRE. I said, "you know I saw a kid in the gym, he's an actor and he works in the show and he says he can get us two tickets." Of course this fellow Brando never told me he was the star or not. So finally I saw him in the gym and told him I was looking for him and I said, "where you been? Don't forget, I'm going with my wife, so give me two tickets," so I found out after I got to the show and I see the show and he steps on the stage and there he is, Marlon Brando, the greatest actor I ever saw in his life and imagine the nerve never telling me he was the star.

MURROW: Well, I hope he plays the part. Thanks very much, Rocky, Mrs. Graziano for letting us come and visit you. Good night.

MRS. GRAZIANO: Good night.

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MURROW: Well, I hope he plays the part. Thanks very much, Rocky, Mrs. Graziano for letting us come and visit you. Good night.

MRS. GRAZIANO: Good night.

GRAZIANO: Good night. Thank you very much.

MURROW: Thanks very much.

GRAZIANO: It was an honor.

MURROW: We will be back in just a moment.

(Commercial)

MURROW: Next week from California, Miss Ethel Barrymore and from New York Charles Collingwood and his wife Louise Albritton, and now, from PERSON TO PERSON good night and good luck.

GRAZIANO: Good night. Thank you very much.

MURROW: Thanks very much.

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CBS TELEVISION

PERSON TO PERSON WITH EDWARD R. MURROW

MAY 6, 1955 10:30 P.M.

GUESTS: ETHEL BARRYMORE
CHARLES COLLINGWOOD and
LOUISE ALLBRITTON

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live, there's no film. Tonight in our series of informal visits we'll be going first across the country to California and the home of Ethel Barrymore. Then back to New York where my friends and fellow-reporter Charles Collingwood and his wife Louise Allbritton will be waiting for us. We'll be ready in exactly twenty seconds.

(Commercial)

MURROW: Miss Ethel Barrymore is the first lady of the American theatre. Like her parents and grandparents before here, like her brothers Lionel and John, she followed a family tradition and became a distinguished actress many years ago. She still appears, all too infrequently, on television and in motion pictures.

Nine years ago, Miss Barrymore decided to settle down in California. Now, with her son, Sam Colt, she lives in this house in Pacific Palisades outside of Hollywood, a small,compact

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home over the Riviera Country Club's golf course. There's a small swimming pool you see there in the back. It's now about seven-thirty in California, and we thought to look at the view from Miss Barrymore's home just at last light out there. This is the back porch, from which Ethel Barrymore can look down on the golf course. This porch, as you can see, is a rather spacious path to Miss Barrymore's sitting room. You'll notice all the books on the side there.

Good evening, Miss Barrymore.

BARRYMORE: Hello, Mr. Murrow.

MURROW: How are you?

BARRYMORE: I'm fine, and how are you?

MURROW: Fine, thank you. I was noticing the books under the porch windows there. What are you reading currently?

BARRYMORE: Oh, I'm reading everything, principally mind-emptying books at the moment, mystery stories.

MURROW: Tell me, do you have any old favorites that you find yourself returning to?

BARRYMORE: Oh yes, some books I read every year--Dickens and Dumas and Little Lord Fauntleroy, don't laugh, you probably haven't read it, because it's divine. It always makes me cry. And Alice---

MURROW: I have no tendency to laugh, I assure you.

BARRYMORE: No.

MURROW: I have a few favorites myself including your

home over the Riviera Country Club's golf course. There's a small swimming pool you see there in the back. It's now about seven-thirty in California, and we thought to look at the view from Miss Barrymore's home just at last light out there. This is the back porch, from which Ethel Barrymore can look down on the golf course. This porch, as you can see, is a rather spacious path to Miss Barrymore's sitting room. You'll notice all the books on the side there.

Good evening, Miss Barrymore.

BARRYMORE: Hello, Mr. Murrow.

MURROW: How are you?

BARRYMORE: I'm fine, and how are you?

MURROW: Fine, thank you. I was noticing the books under the porch window there. What are you reading currently?

BARRYMORE: Oh, I'm reading everything, principally mind-anything books at the moment, mystery stories.

MURROW: Tell me, do you have any old favorites that you find yourself returning to?

BARRYMORE: Oh yes, some books I read every year--Dickens and Dumas and little Lord Fauntleroy, don't laugh, you probably haven't read it, because it's divine. It always makes me cry. And Alice---

MURROW: I have no tendency to laugh, I assure you.

BARRYMORE: No.

MURROW: I have a few favorites myself. Among my most

own book, Memories. I found it an interesting summary of your remembrances, and I know it's already a best-seller.

BARRYMORE: Oh, good.

MURROW: How many of your scrapbooks did you use for research?

BARRYMORE: I never had a scrapbook.

MURROW: Didn't you?

BARRYMORE: I never kept a clipping in my life. No, I just remember things.

MURROW: Well, I'm amazed at your memory of the past, as you've written them down. Tell me this, how did you ever recall Hilaire Belloc's Verse on the Yak?

BARRYMORE: Oh well, I don't know why I remember it. It's from a book called Vairchild's Book of Beasts. See if I can remember it now? I haven't seen it for forty years.

MURROW: Good.

BARRYMORE: "Remember the children commend me the yak
You'll find it exactly the thing
It will carry and fetch, you can ride on its back
Or lead it about with a string
The tartar who glows in the isles of Tibet
A desolate region of snow
Has for centuries made it a nursery pet
And surely the tartar should know."

Now why do I remember that?

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MURROW: I wonder. Miss Barrymore, what do you remember as the best advice you ever received?

BARRYMORE: Well, I don't know. I suppose what I absorbed really from my grandmother. I know I asked her something I thought awfully important once and she just looked at me and said rather sternly, you should know that without being--asking. So that's about all, I just absorbed and listened.

MURROW: Well, I know you have a lot of interests in life, books and sports and music and politics.

BARRYMORE: Everything. I love everybody and---

MURROW: You've never confined your interest to the theatre, have you?

BARRYMORE: Oh no, I've long lost my interest in any thing.

MURROW: Well, I know you never really had an apprentice period on the stage. How did you make up for this; how did you learn?

BARRYMORE: Just what I said, I listened and absorbed I suppose.

MURROW: What was your major problem as a young actress?

BARRYMORE: Getting a job. It was very hard, you won't believe that but it's true. Then I was very fortunate in having a mother and father and grandparents--I was pretty lucky that way. Good choosing!

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MURROW: Miss Barrymore, what do you count among the most memorable performances you've seen, in the theatre?

BARRYMORE: Well, of course it's awful to talk about one's own family I suppose, but I've never had anything impress me more than Jack's Hamlet and Lionel's Copperhead.

MURROW: Yes.

BARRYMORE: My mother's things, very few I ever saw of course, because she died when she was so young, and I was very young.

MURROW: And which of your performances pleased you most?

BARRYMORE: Oh, I never saw any of my performances.

MURROW: Well, I mean in the movies, Miss Barrymore.

BARRYMORE: Oh, I never saw any of them. There I could draw the line--let me have my dream please.

MURROW: Tell me, in your book you tell about the time when Jack said to you after a performance, "Why didn't they cough." And you said, "You must not let them cough." Now my question is, how did you prevent them from coughing?

BARRYMORE: Well I don't know. As I said, you just sort of turn on number eight. I don't know what number eight is, but you just don't let them cough.

MURROW: Miss Barrymore, is your son at home tonight?

BARRYMORE: Yes, he is, curiously enough. Do you want him?

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BARRYMORE: Yes, he is, curiously enough. Do you want him?

MURROW: Yes.

BARRYMORE: Sammy! Would you like to see the rest of my little tiny house? This is my son, Sammy Colt.

MURROW: Good evening, Mr. Colt.

COLT: Good evening, Mr. Murrow.

MURROW: I know you've seen your mother in many plays. Do you recall your first experience?

COLT: Well I believe it was Declasse. The first year I was not allowed to see the last act. It was very sad, and as you know mother died in it. But by the third year I was old enough to see the whole thing. Magnificent.

MURROW: Miss Barrymore, I wonder if we might see some more of your house.

BARRYMORE: Yes. Sam, will you show Mr. Murrow the house?

COLT: I'll be delighted to, Mr. Murrow.

BARRYMORE: It's awfully small, we live really outside most of the time.

MURROW: Well, we'll just take a quick look around and then be back again, Miss Barrymore.

BARRYMORE: Right.

MURROW: Mr. Colt, where's your brother and sister now?

COLT: Well my brother Jack is in our family place in Mamaroneck, and my sister has just finished a tour and she is back in New York preparing for a concert in London this summer.

MURROW: Yes.

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COLT: Good evening, Mr. Murrow.

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COLT: Well my brother Jack is in our family place in Mamaroneck, and my sister has just finished a tour and she is back in New York preparing for a concert in London this summer.

MURROW: I gather this---

COLT: She has a lovely soprano voice you know.

MURROW: Yes, I know she has. I gather this is the living room we're in now, isn't it?

COLT: This is the living room; that's all there is.

MURROW: Does your mother keep many reminders of the theatre?

COLT: No, mother doesn't--you know it's sort of a family habit not to keep scrapbooks and notices and everything; but may I at this moment say that the Museum of New York City has the most wonderful, wonderful exhibit of Ethel Barrymore, fifty years of Ethel Barrymore, and May Seymour, the curator, has collected every gown, dress, costume, from even before Captain Jinks to the--to after The Corn is Green--and it's really a marvelous exhibition.

MURROW: Well, I'm sure it will be crowded tomorrow and thereafter.

COLT: Oh, by the way, the Oscar is there too, on exhibition.

MURROW: Will you show us something of what Miss Barrymore does keep at home there.

COLT: Well, this is the famous Sargent charcoal drawing you know. It's--I think it's mother's favorite and it's one of the most famous. This is the original; there are lots of reproductions, but this is the real McCoy. Now, let

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me think. This is a rather early portrait of Uncle Jack. I've forgotten, I think Charlotte Fairchild was the photographer.

MURROW: Yes.

COLT: It shows the profile. And this is an etching by my Uncle Lionel. I don't know how many people know that he was a very, very fine artist. It's San Pedro Harbor, which I believe he did in 1931. It won a prize, I don't remember what, but Sidney Howard bought it in New York from a gallery to give to mother as a opening night present for a play she did there.

MURROW: Tell me, do you have trouble finding room for all the books in the house?

COLT: Well, as you can see it's quite small and this is what's left. This is about twenty per cent of what mother started out with eight years ago, but the rest is in storage in Beacon's.

MURROW: Well thank you very much, Mr. Colt, for the quick tour.

COLT: Oh not at all.

MURROW: Miss Barrymore---

BARRYMORE: Yes?

MURROW: About your brothers: were they always men of great humor?

BARRYMORE: Oh yes, of course.

MURROW: What do you think of the state of humor in our country today?

BARRYMORE: Well, it's all right. I think in the last two or three years we could have done with Mr. Dooley.

MURROW: So do I.

BARRYMORE: And Mr. Twain, and even Will Rogers.

MURROW: Yes.

BARRYMORE: I think he'd have been very helpful. Don't you?

MURROW: I certainly do.

BARRYMORE: Yes.

MURROW: Tell me, you found humor in many men. Didn't Calvin Coolidge make you laugh once?

BARRYMORE: Yes he did, much to the astonishment of the press that was waiting outside the White House. They said, "What are you laughing at?" And I said, "Something the President just said," and they all fell flat on their faces. I don't know why, but he really had made me laugh very, very much. I really think he had an enormous humor that he sort of hid from people. I think he thought the American public wanted a sort of--in fact he said to me, "I think the American public wants a solemn ass as a President and I think I'll go along being a solemn ass." Which I thought was charming.

MURROW: Well, let's turn to sports for a moment. What baseball team is your current favorite?

BARRYMORE: I've never had a current favorite. Never --let's get rid of this forever, this Giant thing. I love all

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MURROW: Well, let's turn to a very, very different subject. What baseball team is your current favorite?

BARRYMORE: I've never had a current favorite. Let's get rid of this forever, this blank thing. I love

baseball, I just love it. My father ruined my having a favorite team when I was a very little girl; about seven years old he took me to my first game--I think that's in the book--and he was awfully English you know---

MURROW: Yes.

BARRYMORE: ---and in the shadow of Coogan's Bluff, very English, and if the Giants lost he would call upon heaven and the Deity and I used to pretend I didn't know him, and get into our car, and get lost in New York. So I've never had a favorite team. I usually root for the visiting team wherever I am.

MURROW: Are you still a fight fan?

BARRYMORE: Yes. I've never been really much of a fight fan since the Willard-Dempsey fight that I went to Toledo to see. That nearly killed me, it was so terrific. And I used to like to watch Henry Armstrong--lightweights I think. I don't think it is quite as terrifying; well, there never was a fight like the Dempsey-Willard fight ever.

MURROW: No, I suppose that's true. Do you see much television these days, Miss Barrymore?

BARRYMORE: Oh yes, I see television all the time.

MURROW: What do you think of it, candidly, now?

BARRYMORE: Well candidly I think it's wonderful. No, I really do. I think it's perfectly marvelous and I think it's got the most terrifying future, just terrific. The plays--some

of them are awfully good, some of them are awfully bad. You can always turn it off, can't you?

MURROW: Do you find a tendency on the part of some actors and actresses to overact?

BARRYMORE: Yes, but I don't think you have to go to television for that.

MURROW: Well now, would you have a kind word to say for radio?

BARRYMORE: I love radio; I adore radio. You know you're on here every night at five o'clock. What time are you on in New York?

MURROW: At seven-forty-five.

BARRYMORE: Seven-forty-five, yes. Yes, I love it. I like being able to make my own picture of people. And I'd like to have a radio program; oh, how I'd love it and I wouldn't have to be seen. Wonderful!

MURROW: No, television is better so far as you are concerned, Miss Barrymore.

BARRYMORE: I don't think so.

MURROW: Now, if we could have had on television The Corn is Green, for which I shall always be in your debt, it would have been a magnificent thing.

BARRYMORE: Thank you, that's awfully nice. I loved it; it was a great pleasure to do.

MURROW: And also the Twelve-Pound Look, which you

did for so long.

BARRYMORE: Yes. It was lovely.

MURROW: Miss Barrymore, I know you've always liked England. How did this romance start?

BARRYMORE: Oh, it wasn't a romance, it was a deep love. I don't know, I suppose I'm more than half English, and I went there when I was four and left when I was six and I never got over it, that's all. I love it. And I'd just love to be going--you're going, aren't you?

MURROW: Yes, I'm going over for the election.

BARRYMORE: Oh dear, give them all my love.

MURROW: I will indeed. I think I shall take a kinescope of this and show it to Sir Winston. Will that be all right with you?

BARRYMORE: Oh please do, and give him my love, and give Clemmie my love.

MURROW: I will indeed. I feel rather as you do about England I think; having spent nine years there, I left all of my youth and part of my heart in England.

BARRYMORE: Oh I know you did. I used to hear you all the time from bombers and tops of houses and in the middle of the blitz. I never missed you, I don't think.

MURROW: Well, Miss Barrymore, thank you very much for letting us come and visit you tonight. It's been an honor and a privilege and most enjoyable.

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BARRYMORE: Thank you very much, Mr. Murrow. Goodnight.

MURROW: And I think we must arrange for that radio program somehow---

BARRYMORE: Wouldn't that be fun?

MURROW: ---so that you can just sit there on your porch and talk.

BARRYMORE: Wouldn't it be lovely.

MURROW: It would be great fun.

BARRYMORE: Thanks.

MURROW: Thank you very much again. Goodnight.

BARRYMORE: Goodnight.

MURROW: Goodnight.

In just a moment we'll be taking you on a visit to Charles Collingwood and his wife, Louise Allbritton.

(Commercial)

MURROW: Charles Collingwood and his wife, Louise Allbritton, are two of the nicest people you will meet. Charlie and I first made contact in Europe at the start of the war. He'd been at Oxford as a Rhodes Scholar, worked for the United Press, and then joined the CBS staff as a war correspondent. During the course of which, he won a Peabody Award for his reporting of the North African campaign. More recently he got another Peabody Award, this time for the television series ADVENTURE.

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As for Louise, she grew up in Texas, went West to become a movie star, returned East to act on Broadway and television.

The Collingwoods, who've been married for about nine years, live in this converted brownstone house on the east side of Manhattan. It's not exactly like being in California where they met, but for two busy people it's mighty convenient.

Evening, Louise.

ALLBRITTON: Oh hello, Ed.

MURROW: What are you doing out there? That looks like California.

ALLBRITTON: Oh, thank you. Aren't you nice! Well, I've just finished watering for the evening. I fixed up the terrace while Charles was out for the atomic blast.

MURROW: Oh yes. And he hasn't seen the plants yet, has he?

ALLBRITTON: No, this one, Ed, I--well, as a matter of fact, I got two of them from the Belmont Race Track. Don't you think that's something?

MURROW: Oh, it is indeed. Where is the wandering boy tonight?

ALLBRITTON: He's around somewhere. Charles, hey! Come out.

COLLINGWOOD: Hi, Ed.

MURROW: Hi, Charlie.

COLLINGWOOD: I've just been watching that gracious lady, Miss Barrymore, with you.

MURROW: She was wonderful, wasn't she?

COLLINGWOOD: She was wonderful.

MURROW: Tell me, how was the trip to Yucca Flat?

COLLINGWOOD: Well, it was pretty tough, Ed, for a peacetime story. The worst part of it was though that I was out there for two weeks waiting for the thing to go off and then it--when I left it went off the next day. They call me now the Jonah of Yucca Flat. Somebody said, have hex, will travel.

ALLBRITTON: Oh, darling.

MURROW: Charlie, what really held up the test so long?

COLLINGWOOD: Well, it was the weather of course, it really wasn't me. They have to have pretty clear weather, not too many clouds to take their cloud samples. And then if the winds are in the wrong direction even though that's pretty sparsely inhabited area, the winds will deposit radioactive material on towns which shouldn't have it. I went over to one little town which is about forty miles due east of Yucca Flat called Alamo, Nevada. It's only about 150 people, but on Thursday morning when everyone expected it to go off there were 2,000 people on Media Hill--generals, senators, everybody, millions of people looking at their television sets--and they

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called it off because of those 150 people in that woebegone little community there. They don't take any chances.

MURROW: Well, did you take any chances in Vegas?

COLLINGWOOD: In Las Vegas?

MURROW: Yes.

COLLINGWOOD: I brought you back a couple of souvenirs from there, Ed. Let's sit down, honey, I've got something--you know we commuted to---

MURROW: You know that's about as fine a finesse as I've heard in a long time, that you just picked up a few things.

COLLINGWOOD: Well--well, Ed, you know everything is gambling there; I'm an amateur gambler as I discovered. You have to go through the bathroom in this house to get in from the terrace.

ALLBRITTON: Hmm. Amateur!

COLLINGWOOD: But Yucca Flat and Las Vegas being so close together have always made me think that they represent perhaps the two most powerful forces in human life, human greed which made the desert flower into Las Vegas and then unlocking the secret of the universe which resulted in the atom bomb right together there. Sweetie, you take Ed into the living room and I'll get these things I brought back.

ALLBRITTON: I'm anxious here myself. I haven't heard much about Las Vegas, Ed.

MURROW: Well there are some things you probably won't

hear too, I think.

ALLBRITTON: Oh now, wait a minute.

MURROW: Tell me, are you still doing that soap opera on another network?

ALLBRITTON: No, thank you. I--well, I stopped doing that about a month ago, Ed, and I have a trip to Europe in mind and then, well, I think I've got a play for the fall.

MURROW: Good.

ALLBRITTON: A very good one.

MURROW: Tell me, this schedule that you and Charlie work: it must be a little rough on home life, isn't it?

ALLBRITTON: On the contrary. I think we have as much time together, or more, than most people. After all, we're together from five-thirty or six in the evening until midnight or one, if I can keep him up that late.

MURROW: And then he has to leave for work at, what? Five?

ALLBRITTON: Four-thirty, five. But he naps in the afternoon, you see, while I---

MURROW: What's happened to him? Do you think he's taking a nap now?

ALLBRITTON: I wouldn't be a bit surprised. I'll call him. Hey, darling. In here, please.

COLLINGWOOD: I found them, finally.

MURROW: He's a rather easy-dispositioned guy, isn't

hear too, I think.

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ALLERTTON: A very good one.

MURROW: Tell me, this schedule that you and Marvin work: it must be a little rough on home life, isn't it?

ALLERTTON: On the contrary. I think we have a much time together, or more, than most people. After all, we're together from five-thirty or six in the evening until midnight or one. If I can keep him up that late.

MURROW: And then he has to leave for work at what, five?

ALLERTTON: Four-thirty, five. But he drops in in afternoon, you see, while I--

MURROW: What's happened to Nina? Do you think he's taking a nap now?

ALLERTTON: I wouldn't be a bit surprised. I'll call him. Hey, darling. In here, please.

COLLINGWOOD: I found them, finally.

MURROW: He's a rather easy-going person, isn't

he?

ALLBRITTON: Sure. When he gets enough sleep he's the easiest man to get along with in the world. He'd have to be, Ed. You know me--I'm volatile and excitable. Oh, here he comes now.

MURROW: What have you got, Charlie?

COLLINGWOOD: Ed, these have still got some Yucca Flat dust on them, but you aren't supposed to see through 'em anyway. These are the goggles; I brought them back for Casey. You look at the atom bomb through, you can't see anything through them now because that thing shines with the light of two hundred suns. I brought those back for Casey.

MURROW: He'll probably wear those on his bicycle.

COLLINGWOOD: I don't know what he'll do with them if an atom bomb doesn't fall, which I hope it won't. I brought back those for you.

MURROW: Oh, oh. Oh, just hang onto those, will you?

COLLINGWOOD: All right.

MURROW: I'll need those. Charlie, I was sitting here thinking. It doesn't seem to me like fifteen years since we hired you in London.

COLLINGWOOD: Oh Ed, that was a long time ago. Do you still remember that?

MURROW: I do indeed, I'll never forget it. The first time we met you were sitting there wearing the loudest sport

he?

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COLLINGWOOD: After considerable exposure to you, my taste in clothes has become more conservative.

MURROW: Well, I thought to myself that day, this man is a reporter, even at a tender age. And that's one time I was right.

COLLINGWOOD: Yeah, I was twenty-three then.

MURROW: I haven't always been right with those dice that you were playing with a moment ago, but I was right that time anyway. Louise, tell me, did you listen to Charlie on the radio before you met him?

ALLBRITTON: Well yes, Ed, as a matter of fact I did. You know, we met on a blind date. But I'd listened to him for years. He was on about six, usually, in the morning as I drove to the studio, and as a matter of fact, most of my family listened to him--they were in Texas though---

MURROW: Yes?

ALLBRITTON: ---and by golly, when I called my father and said I was going to marry Charles Collingwood--incidentally, he'd been dying for me to get married--he said, "Ooh no, baby, not that old man." But he does sound older on the radio, doesn't he? I'm so glad television was invented, because now everyone knows he's not an old man.

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MURROW: I think he's aging gracefully, by and large.

COLLINGWOOD: Thank you, Ed.

ALLBRITTON: No bouquets please.

MURROW: Now, Charlie, old man, tell me something. You've been in this business quite a while: what's the best piece of advice you ever got?

COLLINGWOOD: Well, I remember once you gave me a good piece of advice when I just started out. You said, you don't have to shout all the way across the Atlantic, the microphone will carry you there. And another one was from a man I never saw. I carry around a tattered old clipping here from the late editor of the Manchester Guardian, C. P. Scott.

MURROW: Yes?

COLLINGWOOD: I've carried it with me a long time. And he once said to his reporters that the peril of their soul they must see that the supply of news is not tainted. Comment, he said, is free but facts are sacred. Comment is also justly subject to a self-imposed restraint. It is well to be frank, said the great editor, it is even better to be fair; this is an ideal, we can but try,ask pardon for our shortcomings and there leave the matter. I've carried that around a long time.

MURROW: In your wallet?

COLLINGWOOD: Yep.

MURROW: And that you didn't lose at Vegas?

COLLINGWOOD: No, but there's just--it's a little flatter than it was when I started.

MURROW: Louise, tell me, something's been bothering me, looking at that large room, at all the books behind you. What do you do if you want a book off the top shelf?

ALLBRITTON: Oh, Ed. It's funny, Ed, but about three people out of five who come into this room ask me that same question, and at first I used to tote an aluminum ladder back and forth, you know, from the other room. But finally I talked this out of the corner grocer. What one will you have, sir? Well, now, let's see.

MURROW: Did you hit him?

ALLBRITTON: I tried, but I missed.

MURROW: Better luck next time. Charlie---

COLLINGWOOD: She's pretty good with that thing.

MURROW: Other than doing a considerable amount--other than doing a lot of reading, Charlie, how else do you relax in all this spare time you have?

COLLINGWOOD: Well, Louise and I are inveterate Third Avenue shoppers. We're packrats and we go around and collect things. Right now I'm--I think it was ADVENTURE got me started on this, Ed--I've been collecting a lot of pre-Columbian and archaic art. This is a--well, rare old piece from Mexico, long before any white man ever came to the North American continent. He looks like a network vice-president who's disturbed over low ratings, doesn't he?

MURROW: Haven't you got a happy-looking vice-presi-

dent there?

COLLINGWOOD: Here's a happy-looking vice-president. This is a toltec jade mask, also a pre-Columbian piece from Mexico that I think is kind of a beauty.

MURROW: It is lovely.

ALLBRITTON: That's my favorite, I adore that. Think I can talk him out of that, Ed?

MURROW: Well I should think so. Just drop a big book on his head and run with it.

ALLBRITTON: I should have thought of that.

MURROW: I know both you and Louise have spent a lot of time in California, Charlie. What fascinates you about that part of the country?

COLLINGWOOD: Well we kind of miss it, don't we darling?

ALLBRITTON: No, I miss the outdoor life, I must say, and the climate and everything. But actually it--but you know more about the far west than I do. I don't know anything about---

COLLINGWOOD: Well I'm glad--one of the reasons I was glad to get out to Yucca Flat, Ed, was that I love the West. I went to school out there and worked out there and met my wife out there. But beyond that, it's always seemed to me that there is one part of this country at any given time which lends its tone and gives its character to the rest, maybe in the beginning it was Boston or Philadelphia or New York, or maybe

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Chicago when your friend Carl Sandburg was writing poems there around the turn of the century. But now I think it's the far West; it's the western part of this country--our architecture stems from there, our clothes, our casual manners. This is to me the most vital part of the country, and I love it.

MURROW: Well since I grew up out there too, I've no choice but to agree with you. Thank you very much, Charlie Collingwood and Louise, for letting us come to visit you.

COLLINGWOOD: Thanks.

MURROW: Goodnight.

ALLBRITTON: Goodnight, Ed.

MURROW: See you soon.

We'll be back in a moment.

(Commercial)

MURROW: Those are some of the people who made tonight's program possible.

(Credits)

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CSB TELEVISION

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married Dorothy Blanchard, an actress who later became a highly successful interior decorator. They will be married 26 years tomorrow. The Hammersteins live in a town house here in Manhattan but whatever free time they have they spend at their farm in Bucks County, Pennsylvania where they love to gather with their five children and I think at the last count it was seven grandchildren. Good evening, Oscar.

HAMMERSTEIN: Hello, Ed.

MURROW: Did I get the family count right?

HAMMERSTEIN: Well, counting all grandchildren I have nine and we have another one coming, and maybe still another. They don't tell you everything you know.

MURROW: Well, Oscar, this is the kind of weather when we should be enjoying the farm, isn't it?

HAMMERSTEIN: I'd like to be down there in all kinds of weather. I love to do my work there and we have lots of fun there.

MURROW: Tell me, are you one of these gentleman farmers?

HAMMERSTEIN: Oh no. I am a very commercial farmer, Ed. I'm raising a herd of Angus for breeding purposes and for selling and call me a farmer but not a gentleman.

MURROW: All right. Oscar, coming from a theatrical family I suppose you got plenty of professional advice when

you started to go into show business, didn't you?

HAMMERSTEIN: Yes, the first advice I got was not to go in, from my father. He didn't want me to go in at all and then this is my grandfather.

MURROW: Yes.

HAMMERSTEIN: K don't think he cared one way or the other. This is my uncle Arthur and he helped me a great deal. He put me on the map and really started me in show business. This is a picture of him in 1923 and it is addressed to Bernard Shaw Hammerstein from his Uncle Arthur. Very encouraging.

MURROW: Yes, very.

HMMMERSTEIN: He did something else that was great for me. He introduced me to this man, Otto Harbach my first collaborator.

MURROW: Yes.

HAMMERSTEIN: And if I know anything about my business, librettos, I learned 90 per cent of it from Otto here. He's a great man and a great friend.

MURROW: Well, Oscar, getting up to date a little, what's in the works with Rodgers and Hammerstein?

HAMMERSTEIN: Well, we are working on a play called PIPE DREAM and we are going into rehearsal in September. It has Helen Traubel and Bill Johnson, directed by Harold K-

you started to go into show business, didn't you?

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MURROW: Yes.

HAMMERSTEIN: The rest of our activities for the balance of the summer relate to OKLAHOMA. We are sending overseas a company to be in THE SALUTE TO FRANCE and then we are getting ready, putting on the finishing touches of our picture OKLAHOMA, filmed in the new process... quite a wonderful thing which makes you feel that you are involved in the scene and in the numbers. It's a great thing.

MURROW: Tell me, did you and Dick watch very much of the shooting of OKLAHOMA?

HAMMERSTEIN: Oh yes, we did because it was our first production and we wanted to see that it was done right and if we could we wanted to learn something about the business and we did. One day while on location one of the State troopers of Arizona came up and watched us shooting and then he turned to me and said, "well, this looks like a pretty good picture, but why are they using all that old music?"

MURROW: Oscar, I have been admiring your study. Did Dorothy decorate it for you?

HAMMERSTEIN: Yes, she certainly did. You know Dorothy retired from professional decoration, oh, about two years ago and since then she has a hand now in redecorating all the rooms in our two houses.

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HAMMERSTEIN: Oh, I guess 2,000.

MURROW: Well, I suppose the second thousand should be easier.

HAMMERSTEIN: No, they are harder I think. I have heard there is no limit to the number of ways you can say I love you to a girl but I'm beginning to think there is a limit and I've found it. It's very hard.

MURROW: And that's the main reason it gets more difficult?

HAMMERSTEIN: Yes it is.

MURROW: Good evening, Dorothy.

MRS. HAMMERSTEIN: Good evening, Ed, and thank you for the roses you sent me. They are beautiful. I put them upstairs so the heat wouldn't spoil them.

MURROW: Well, happy anniversary eve to both of you.

MRS. HAMMERSTEIN: Thank you very much.

MURROW: Tell me, Oscar seems like a pretty mild mannered individual. I suppose you haven't had too much temperment around the house in 26 years.

MRS. HAMMERSTEIN: Well, a little bit but not too much. Just the right amount.

MURROW: Tell me, do you have much trouble with him

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MRS. HAMMERSTEIN: Thank you very much.

MURROW: Tell me, Oscar among like a pretty well mannered individual. I suppose you haven't had too much temperament around the house in 35 years.

MRS. HAMMERSTEIN: Well, a little bit but not too much. Just the right amount.

MURROW: Tell me, do you have much trouble with him

on opening nights?

MRS. HAMMERSTEIN: Yes, I have a lot of trouble with him on opening nights. He is very bad tempered and nervous and irritable and he thinks if a scene takes too long to change, if it takes more than about five seconds he thinks it is taking five minutes and starts to mutter and the people around get worried because he is making a noise and they don't know who he is and they wish he would shut up.

MURROW: Oscar told me that you had quit the interior decorator's business but tell me, what does a decorator buy for herself?

MRS. HAMMERSTEIN: Well, she isn't limited any more by clients' wishes so she can buy anything as silly as she likes so I've bought a few silly things. Do you want to see some?

MURROW: Yes.

MRS. HAMMERSTEIN: All right. This is a monkey - very silly. It reminds us of someone but I won't tell you who it reminds us of.

MURROW: I bet I could guess.

MRS. HAMMERSTEIN: Yes, monkies are getting very smart all of a sudden and then these little boxes ... I have them made into tables. I put them on a brass base or a wooden base.

MURROW: Yes.

MRS. HAMMERSTEIN: And then out here if you would like to come out, this is a serious business. This is what I really collect seriously ... very beautiful. It's a lovely pink and I wish you could see the color of it and it's very hard to find and this is another silly piece. This is what they call a conversation piece.

MURROW: Oh wonderful.

MRS. HAMMERSTEIN: And you can sit in any one of them and you should really have three people.

MURROW: Yes.

MRS. HAMMERSTEIN: But it works very well at a cocktail party. We don't have very many of those.

MURROW: Where did you find that or did you have it made?

MRS. HAMMERSTEIN: I found that on Third Avenue, one of those bargains where you think something is so terribly cheap for $25.00 and by the time you have it all re-done and everything else it would have been cheaper if you hadn't found it on Third Avenue. Would you like to see some more? Would you like to hear about the screens?

MURROW: Yes.

MRS. HAMMERSTEIN: And these are the Louvre screens Oscar bought me in Paris, an eight-fold screen and it was very

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difficult to hang and the experts that came up to hang it were talking for about a half hour, saying it was much too heavy to hang on a plaster wall and I wasn't paying much notice and suddenly I said, suppose you unhook all the panels and hang them one at a time and then it would only have the weight of one panel so that is what they did. It was a big success.

MURROW: It's a lovely thing.

MRS. HAMMERSTEIN: Yes. Oscar bought it in Paris.

MURROW: Oscar.

HAMMERSTEIN: Yes.

MURROW: I always remember a line in one of the songs you wrote, the one about "You have to be taught to hate." What were you thinking about when you wrote that?

HAMMERSTEIN: Well, of course, the line emerged from the plot of the play of SOUTH PACIFIC and the characters as every good song should but I was happy to get a chance to treat that theme and get it off my chest. I do think that probably the worst thing that parents ever do to children is to teach them to hate, to teach them prejudice. You wouldn't ever find a parent willing to inculcate poison that would make his child physically sick but teaching a child to hate, teaching him to have prejudice makes him mentally sick and he stays mentally sick all of his life unless he has other very strong influences

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to come in to counteract it. I think we learn to hate when we are very young and I think you have got to be taught. I don't think it comes natural.

MURROW: You certainly said it in that particular piece too. Dorothy, tell me, do you have any particular favorite that Oscar has written?

MRS. HAMMERSTEIN: Yes, my favorite is GETTING TO KNOW YOU from THE KING AND I and I think that teaches the same thing in a softer way although I like the other one too.

MURROW: You know I am beginning to suspect that this man is rather serious in his work.

MRS. HAMMERSTEIN: Well, as long as it doesn't show too much. I think he is too.

MURROW: Oscar, can you remember the first song you wrote?

HAMMERSTEIN: Yes, it was in a varsity show, at Columbia, called HOME JAMES and I wrote the song with a collaborator who became a big real estate man and a composer who is now a famous doctor and the song told a story about an Irishman who went into the opera and saw a girl he knew and he sang, "Annie McGinnis Pavlowa, I'll stop you from putting one over, It was in H$_o$gan's back alley, you learned the back alley, and now you're the pride of the Ballet Russe. They call you a zephyr, a fairy, an elf, go put on your flannels, take care of your self, for the costume you're wearing is a

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HAMMERSTEIN: Yes, it was in a variety show, at Columbia, called HOME JAMES and I wrote the song with a collaborator who became a big real estate man and a composer who is now a famous doctor and the song told a story about an Irishman who went into the opera and saw a girl he knew and he sang, "Annie McGinnis Favlowa, I'll stop you from getting one over. It was in Harlem's back alley. You learned the back alley, and now you're the pride of the Ballet Russe. They call you a zephyr, a fairy, an elf, go put on your flannels, take care of your self, for the costume you're wearing is a

shame to old Erin, Oh, Annie, you'd better go home."

I danced to that number.

MURROW: Did you?

HAMMERSTEIN: Yes, I wore a leopard skin. That had nothing to do with the song.

MURROW: Oscar, I saw you quoted the other day as saying that the world was suffering from a sort of anarchy, was that right?

HAMMERSTEIN: Yes, I think it is. I think that while no man could run on an anarchist ticket and become elected as a mayor or a dog catcher, nevertheless we seem to subscribe to anarchy in international affairs. We resist government. Many of us resist even the United Nations which is a mild form of law and order and many think it is weak and should be abolished. I think it is weak and should be made much stronger and I think it is our only hope for peace and law. As General MacArthur has said and many conservative people as well as many liberal people have said, I would like to see this get under way soon.

MURROW: You would like to see a police force too, would you?

HAMMERSTEIN: Yes, you have to have a police force but I realize how difficult all this is but it is not as difficult as what we are trying to do, run the world without any

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form of law, without any thought to bind the contract we make.

MURROW: Oscar, let's go back to show business for a minute. Do you think television is doing justice to show business?

HAMMERSTEIN: Yes, I do. Of course, I am a television fan and I get in a good many arguments at dinner tables with people who are a little above television. They won't have one in their house. They are afraid it will influence their children in the wrong way. I think it is much better for children than penny dreadfuls and the bad comic books. I think also that television has educated voters by their panel and quiz shows and by shows like yours, if I may say so.

MURROW: Thank you.

HAMMERSTEIN: Another thing I find about television in relation to the theatre. When the movies first started they drained the theatre of directors and authors and actors but television gives back talent to us. We are beginning to find writers in television, we are beginning to find actors and directors and using them. I think television is great.

MURROW: Well, thank you very much, Oscar, and thank you Dorothy for letting us come and visit you tonight.

MRS. HAMMERSTEIN: Good night.

HAMMERSTEIN: Good night.

MURROW: We've enjoyed it very much. Thank you very

much. Hope to see you soon.

HAMMERSTEIN: Sure.

MRS. HAMMERSTEIN: Thank you.

MURROW: In person, I mean.

MRS. HAMMERSTEIN: I hope so too.

HAMMERSTEIN: Yes, so do I.

MURROW: Thanks very much. Good night.

HAMMERSTEIN: Good night, Ed.

MRS. HAMMERSTEIN: Good night.

MURROW: In just a moment we will be taking you for a visit with Betty Furness.

(Commercial)

MURROW: For the past few weeks Betty Furness has been spending most of her mornings right in this area, on THE MORNING SHOW, and for almost two years she worked every Monday night right next door. Betty was born in New York City but she had to go to Hollywood and back before she became one of the best known saleswomen in the country. She was a model and then an actress before she became a commercial announcer on television; she is today perhaps the most readily recognizable saleswoman anywhere in America. Betty Furness and her 15 year old daughter Babby live in this house in New York City. They have a six room apartment on the East side in uptown Manhattan, not too far from Babby's school and Betty's

much. Hope to see you soon.

HAMMERSTEIN: Sure.

MRS. HAMMERSTEIN: Thank you.

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studio. Good evening, Betty.

FURNESS: Good evening, Ed.

MURROW: What are you doing there?

FURNESS: I'm knitting.

MURROW: Do you always knit?

FURNESS: Just about always, Ed. I started knitting when I was about 14 and I knitted so much people told me that I would get tired of it and stop and it may be true and perhaps I will but I haven't yet. I don't smoke and I think that's one reason I knit because I like to keep my hands busy.

MURROW: Well, that's the reason I smoke. I can't knit.

FURNESS: You ought to stick to smoking I think.

MURROW: Betty, tell me your story. Just how does an actress get into commercial announcing.

FURNESS: Well, I can tell you how this actress got into commercial announcing. When I started in television in 1948, it wasn't very easy for me to get a job and I had a big rule which was called anybody who called me got me and during the course of taking any job I could get in television and radio I played a part on a show called STUDIO ONE one night and it was a terribly small part. In fact it was so small I kind of wondered if I should have taken it - 7 lines - all bad - and I took it anyway and with a little chagrin because

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I had really nothing to do and the show had just been sponsored by Westinghouse, about four weeks at that time, and they were looking for someone to do the commercials and somhow, I don't know why, I really don't, I just sat tending to my knitting all day, and the next day someone from the advertising agency called and said would I like to try the commercial next week and I said sure, why not, and I tried it the next week and they asked if I would like to come back the next week and two weeks from now that will be six years that I've been coming back next week.

MURROW: Do you still find it fun?

FURNESS: Yes, I really do, Ed. I enjoy doing the commercials and I have had chances to work on such wonderful shows you know which is very stimulating, to be around good actors and good performers all the time and don't forget the wonderful trip they took me on in '52 when I went to Chicago for the convention but I think that was really the biggest professional kick I ever had. I loved being there. It was hard work. I don't have to tell you it was hard work. You worked more hours than I did every day but it was always more fun than it was work and the thrill of being with something so important going on. I really felt like Alice in Wonderland all the time. You remember how I used to run into the news room and say, "please, Mr. Murrow, what do you think is going

to happen next?" Ed, I've got something over here I want to show you that dates back to not exactly the convention but a picture that I have that is a favorite of mine that goes back to election night in '52. Have you ever seen these two gentlemen before?

MURROW: Oh, that's Severeid and Murrow after a hard night - looks like it.

FURNESS: It sure was - taken about three o'clock in the morning and if you look at the way you and Eric are looking at me there - Eric is saying, "what is that dizzy blonde doing with that camera and why doesn't she go home?"

MURROW: What about the other photographs? Did you take them too?

FURNESS: Yes, I did. I take quite a lot of pictures. Oh, these are some good friends of mine. This is Anne Shirley Lederer. You might remember her from the picture.

MURROW: Yes.

FURNESS: She is a very dear friend of mine and here is, I think, the best picture I have ever taken. This is of James Mason. I am particularly fond of that. He has that beard when he was doing PRINCE VALIANT.

MURROW: Yes.

FURNESS: And here is his daughter Portland back here, a very famous young lady at the age of five, punishing a

honeydew melon right there.

MURROW: What camera do you use?

FURNESS: For these I use a Rolliflex. I have two cameras. My favorite is the S- . You know that's the one that takes the third dimension and color but you see I can't show you pictures at a time like this because you know you have to look at those in a viewer so that's why I started shooting with a "Rollie" too so I could make pictures and show them to people and give them to people.

MURROW: Betty, do you get out to Hollywood much these days?

FURNESS: Yes, I do, Ed. I still have an awful lot of friends out there. You know I lived there for several years. While some people go to the country for the week-end, if I feel good and tired I sometimes just move everything out the middle of the week and after STUDIO ONE on Monday night I just get on the plane and fly to Hollywood and have a wonderful time for five days. I relax and enjoy myself and the best part is when the telephone rings it is not for me.

MURROW: Betty, getting back to your work, who do you think is the better salesmen, men or women?

FURNESS: Well, Ed, I think that depends on what product you are selling. I think that women only became saleswomen or men with the advent of television because when men

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MURROW: Betty, getting back to your work, who do you think is the better salesman, man or woman?

FURNESS: Well, Ed, I think that depends on what product you are selling. I think that women only became sales-women or men with the advent of television because when one

appeared in the kitchen in the beginning of television they seemed very odd to women. I think that women would believe what other women would say about products they use and if a man gets up and says, "Ladies, this soap will wash your clothes better," I think the women are inclined to say, "What do you know about it?"

MURROW: Probably true.

FURNESS: Perhaps they will believe a woman. Maybe if it is an automobile or a cigarette perhaps a man could do a better job. I am not sure about that.

MURROW: Well, you must have been called Queen of the Kitchen many times. Do you mind that?

FURNESS: I don't mind being called Queen of anything, Ed.

MURROW: All right, where is it?

FURNESS: Oh, I was so afraid you weren't going to ask. Come with me.

MURROW: I like that dress you're wearing.

FURNESS: Do you?

MURROW: Whose gowns do you wear on your own television program?

FURNESS: Actually, Ed, they are my gowns. They are designed by several designers. I have my favorite but I own all my own clothes. I have a theory, you know, I think women

like to see pretty clothes and I try to wear clothes on television that I think women will be interested in and then they can go and buy the same dress or a similar dress or perhaps even copy and make the dress themselves and it might give them an idea for something they want to do and then you see when I get them looking at my dress maybe I can sell them a product. Come one with me.

MURROW: Now we are going into the kitchen, is that correct?

FURNESS: That's where we are.

MURROW: All right.

FURNESS: We are here.

MURROW: All right. You can be sure I am not going to interfere with you in this territory. Take us through, will you?

FURNESS: Certainly, I will be delighted to. This is what we call a refrigerator and this is the door, you see.

MURROW: Works.

FURNESS: And it works as I open it and I am not going through the whole thing about the refrigerator. I just wanted to show you I can open a refrigerator door at home too. Would you like to look around the rest of the kitchen?

MURROW: Yes.

FURNESS: I think it is quite beautiful. I have

Micarta surfaced counters and as you can see it is a lovely blue-- which you can't see-- and then down there we have the new cooking platform that I am just crazy about that is built right in. You will note also we have air conditioning in my fancy kitchen and there is a new product too.

MURROW: It looks like a television set. What is it?

FURNESS: Well, it isn't, Ed. It's a built in oven. I don't know what kind of a ham you might get out of that. That's quite an idea. I am going to suggest that they put a screen into their built in oven. There's even more if you will come out here. I'll show you more. Out here is the pantry. I also have a dish washer down there and a laundromat here, both built in under the counter.

MURROW: Is there anything in that kitchen that is not a Westinghouse product?

FURNESS: Not a thing except my housekeeper Alice and I think she is a Westinghouse product too because she does a better commercial on these things than I do and then I also have these cartoons and some awards that I have won because I keep in the kitchen because I figure that's where I got them in the first place.

MURROW: Well, you seem to get around that small kitchen as well as you do in a big studio set.

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MURROW: Well, you seem to get around that small kitchen as well as you do in a big studio set.

FURNESS: Well, you know, of course, Ed, you don't have big kitchens in New York City. You just get what you take. I think I am lucky enough to have space to get all these products in and I did get them in too, didn't I?

MURROW: You certainly did. Tell me, what kind of a cook are you anyway?

FURNESS: Well, Ed, let's put it this way. I am not the best cook in the world but on the other hand I don't think I am the worst cook in the world. I didn't learn to cook until I was a terribly grown up girl. In fact just a few years ago I found one day I had a cook who cooked something badly and I didn't know how to tell her what she had done wrong and I was so embarrassed that I took myself to cooking school at once so I would know what I was talking about. Obviously I was very glad later that I had done that.

MURROW: Well, with a full time career do you get to see your daughter very much?

FURNESS: Well, quite a bit, Ed, really more than you might think. Sometimes though I plan to come home and spend an evening with her and find she isn't in.

MURROW: Well, where is she tonight? Is she out at a party or something?

FURNESS: No, she was in a school play tonight and I think she's home now. Babby.

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MURROW: Well, where is she tonight? Is she out at a party or something?

PURNESS: No, she was in a school play tonight and I think she's home now. Baby.

BABBY: Yes, Mother.

FURNESS: Come on out in the living room.

BABBY: All right.

MURROW: Betty, do you miss the movies and the stage very much?

FURNESS: No, not really, Ed. I would like to do a play sometime because I have never been in a hit play on Broadway and I don't know, I just guess it is something that everybody wants to do, to be in a hit show once. I don't know who I want to prove something to, maybe it is only myself.

MURROW: I meant to ask you before what are you knitting?

FURNESS: Socks.

MURROW: For yourself?

FURNESS: No, I usually knit socks for Dave Garroway.

MURROW: Well, why does Dave Garroway rate socks?

FURNESS: Well, I'll tell you for a very simple reason - two simple reasons. One is he likes them and I like to knit them for him but he has a housekeeper who worked for me for 12 years who I turned over to him and it's just that simple. I will not knit socks for people who can't have them properly washed. Here's Babby. Hi, Sweetie.

BABBY: Hi.

MURROW: Good evening, Babby.

BABBY: Yes, Mother.

FURNESS: Come on out in the living room.

BABBY: All right.

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BABBY: Hi.

MURROW: Good evening, Babby.

BABBY: Good evening, Mr. Murrow.

MURROW: How did the play go tonight at school?

BABBY: Oh, it was just wonderful. Everyone was so good and the audience was best of all.

MURROW: Good house was it?

BABBY: Oh, it was just wonderful; it was jampacked.

MURROW: I know you have been on television before. How do you like it?

BABBY: Oh, I think it's lots of fun. Everybody says it's so much work in it but I guess I just like to work.

FURNESS: Ed, could I tell you a story about a curve I threw Babby on THE MORNING SHOW?

MURROW: Yes.

FURNESS: She was down there this week. She was supposed to do a skit with me which she did and at the end of the skit I said, "Babby, maybe the audience would be interested in the home work that I was helping you with last night," and I said, "would you tell them about your home work," and she did. Would you do it again, Babby?

BABBY: Oh, what a rogue and peasant slave am I, is it not monstrous that this player here, in a fiction, in a dream of passion could force his soul so to his own conceit, etetera.

MURROW: Tell me, Babby, what are your plans to break

into the theatre?

BABBY: Well, this summer, Mr. Murrow, I am going down to the Bucks County Play House for about 11 weeks.

MURROW: Oh good. Will you be here, Betty?

FURNESS: No, I won't be down there, Ed. As a matter of fact we have run into a small professional conflict. I am opening the Westport Country Play House on June 12 and maybe Babby will postpone going to Bucks County for a week so she can come up and see me and then I will go down and see her.

MURROW: Tell me, Babby, what other school activities are you involved in?

BABBY: Well, I like such domestic things as the glee club and dramatic club. Then I like things like basket ball and volley ball.

FURNESS: She's being a little over modest, Ed. I am not going to be though. Last week Babby is going to be a senior in school-- last week she was elected President of her whole school and I must say I am terribly proud of her.

MURROW: Oh, bravo. You should be.

BABBY: They wanted a convention.

MURROW: Tell me, Betty, how has television affected your life?

FURNESS: Well, it is a wonderful thing. I am sure everyone who is in television does the same thing but you know

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PURNESS: Well, it is a wonderful thing. I am sure everyone who is in television does the same thing but you know

when you walk down the street everybody says hello. A lot of people say, "Hi, Betty, the show was great last night." Many of them say, "Hi, Westinghouse." It's wonderful. Everybody is so nice.

MURROW: Well, thank you very much, Betty Furness and thank you, Babby.

BABBY: Thank you, Mr. Murrow.

FURNESS: Thank you, Ed.

MURROW: And much luck to you in summer stock.

BABBY: Thank you.

MURROW: Thanks for letting us come and visit you.

FURNESS: Thank you for coming.

BABBY: Good night.

MURROW: Good night.

We will be back in a moment.

Those are some of the people who made tonight's program possible.

Next week from Omaha, Nebraska General Curtis LeMay, head of the Strategic Air Command, and from New Rochelle, New York Peter Lind Hayes and his wife Mary Healy.

From PERSON TO PERSON good night and good luck.

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MURROW: Well, thank you very much, Betty Furness and thank you, Bobby.

BABBY: Thank you, Mr. Murrow.

FURNESS: Thank you, Ed.

MURROW: And much luck to you in summer stock.

BABBY: Thank you.

MURROW: Thanks for letting us come and visit you.

FURNESS: Thank you for coming.

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PERSON TO PERSON with EDWARD R. MURROW
GUESTS: GEN. CURTISS LeMAY
MARY HEALY and PETER LIND HAYES
FRIDAY - MAY 20, 1955 - 10:30 P.M. (D.S.T)

MURROW: Good evening, I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live; there's no film.

Tonight we will be going out to Omaha, Nebraska for a visit with the head of the United States Strategic Air Command, Gen. Curtiss LeMay, and his family. And then to New Rochelle, New York, at the home of Peter Lind Hayes and his actress wife, Mary Healy. We will be ready in exactly 20 seconds.

[Commercial]

MURROW: Gen. Curtiss LeMay is the commander of the nation's long-range atomic bombers, with some 185,000 people running several thousand aircraft at bases throughout this country and many places overseas. The General, who has flown a number of tough combat missions, developed our heavy bomber tactics in Europe in World War II. Later he headed the superfortress attacks on Japan, and he also ran the Berlin Air Lift. For almost seven years now he has been the commander of SAC, the Strategic Air Command.

Gen. LeMay, at the age of 48, has been called only "a slightly mellowed fire eater" and the "toughest cop" in the

western world.

Gen. Curtiss LeMay, his wife and daughter, live in this 65-year old brick house at Offet Air Base outside of Omaha, Nebraska. It's the site of old Fort Crook built for Indian fighters. Today, when he is not out inspecting his bases or conferring in Washington, this is home.

Good evening, General Curt.

LeMAY: Good evening, Ed, how are you?

MURROW: Fine. Tell me, who is minding the Strategic Air Force tonight?

LeMAY: Well, we work 24 hours a day, Ed. There is an adequate staff on duty tonight as always.

MURROW: I suppose headquarters can get you on the phone in an emergency.

LeMAY: Well, we have two lines coming into the house, but, of course, we have two women here also so I am not always responsible for both of them being busy at the same time.

MURROW: Tell me, where is Mrs. LeMay tonight?

LeMAY: Right here, ED. I want you to have a chance to meet Mr. Murrow.

MURROW: Good evening, Mrs. LeMay.

MRS. LeMAY: Good evening, Mr. Murrow.

MURROW: Tell me, do you feel that the General is only "a slightly mellowed fire eater"? Is he difficult around

western world.

Gen. Curtiss LeMay, his wife and daughter, live in this 65-year old brick house at Offut Air Base outside of Omaha, Nebraska. It's the site of old Fort Crook built for Indian fighters. Today, when he's not out inspecting his bases or conferring in Washington, this is home.

Good evening, General Curt.

LeMAY: Good evening. Ed, how are you?

MURROW: Fine. Tell me, who is minding the strategic Air Force tonight?

LeMAY: Well, we work 24 hours a day, Ed. There's an adequate staff on duty tonight as always.

MURROW: I suppose headquarters can get you on the phone in an emergency.

LeMAY: Well, we have two lines coming into the house, but, of course, we have two women here in it and always responsible for both of them being away at the same time.

MURROW: Tell me, where is Mrs. LeMay tonight?

LeMAY: Right here, Ed. I want you to say a word to meet Mr. Murrow.

MURROW: Good evening, Mrs. LeMay.

MRS. LeMAY: Good evening, Mr. Murrow.

MURROW: Tell me, do you feel with the wives only "a slightly mellowed life satisfied"?

the house?

MRS. LeMAY: Oh, I don't think so. I think he is quite a model husband.

MURROW: Well, I gather that everything is calm and peaceful when he's at home.

MRS. LeMAY: Not always. Both Jane and Gen. LeMay are a little bit difficult at breakfast. Other than that they are fine.

MURROW: Well, I think that's natural in any household, isn't it? But, tell me, where is your daughter Jane tonight?

MRS. LeMAY: Janie's getting ready for a party. Just a minute, I'll call her.

MURROW: Good.

MRS. LeMAY: Jane!

MURROW: Oh, I can tell she's ready for a party.

JANE LeMAY: Good evening, Mr. Murrow.

MURROW: Good evening, Jane, where is the party tonight?

JANE LeMAY: At Bellevue High School, a farewell dance for seniors.

MURROW: Oh, well, we won't keep you very long. Is it fun living on an air base?

JANE LeMAY: Oh, I like it very well. We have a nice Teen Age Club and many other activities.

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MRS. LeMAY: Oh, I don't think so. I think he is quite a model husband.

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MRS. LeMAY: Jane's getting ready for a party. Just a minute, I'll call her.

MURROW: Good.

MRS. LeMAY: Jane!

MURROW: Oh, I can tell she's ready for a party.

JANE LeMAY: Good evening, Mr. Murrow.

MURROW: Good evening, Jane, where is the party tonight?

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MURROW: Oh, well, we won't keep you very long. It fun living on an air base?

JANE LeMAY: Oh, I like it very well. We have the Teen Age Club and many other activities.

MURROW: And a lot of parties.

JANE LeMAY: Yes.

MURROW: Well, Jane, it has been very nice to say hello to you and we don't want to keep you from the party. Thanks very much for stopping down to see us.

JANE LeMAY: Thank you. Good-bye.

MURROW: Have a nice time.

JANE LeMAY: I will.

MURROW: Well, General, I gather you are at home about six months in the year. What do you do to get away from the sound and the problems of SAC?

LeMAY: Well, if I have an occasional evening at home I like to do something with my hands after spending the day in the office or an airplane, so I usually go down to the hobby shop and work on automobiles, and right now we're in the high fidelity business and tried to put a set together, and I imagine if given enough time I will succeed.

MURROW: Well, General, is it true, a story I heard, that a sergeant found you wearing enlisted men's clothing and he said to you, "The way you use a wrench, you'll get no place in the Air Force." Is that true?

LeMAY: Well, that's like a lot of the stories you hear, Ed. It's a good story, but it's not true. As a matter of fact, I'm pretty good with a wrench.

MURROW: Mrs. LeMay, how do you keep busy when Curt

MURROW: And a lot of parties.

JANE LeMAY: Yes.

MURROW: Well, Jane, it has been very nice to say hello to you and we don't want to keep you from the party. Thanks very much for stopping down to see us.

JANE LeMAY: Thank you. Good-bye.

MURROW: Have a nice time.

JANE LeMAY: I will.

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MURROW: Well, General, is it true, a story I heard that a sergeant found you working on a Lionel train set? He said to you, "The way you lose a war on, you'll get me a place in the Air Force." Is that true?

LeMAY: Well, that's like a lot of things you hear, sir. It's a good story, but it's not true. As a matter of fact, I'm pretty good with a wrench.

MURROW: Mrs. LeMay, how do you feel about your

is off on these long trips?

MRS. LeMAY: Well, I have quite a few hobbies, Ed.

MURROW: What sort of thing do you do?

MRS. LeMAY: Well, I think one of the things that I am most interested in right now is this ? Assistance Program. Have you heard anything about it?

MURROW: Well, very little. Tell us a little, will you?

MRS. LeMAY: Well, this is a program which is SAC-wide. It is one that Gen. LeMay instigated. It is one that we try to do whatever we can to help ourselves. You know our men are gone a great deal and if we can--and we feel we can--alleviate their problems and take care of their families while they are gone, it will make them better fighting men.

MURROW: That is certainly true and no one knows that better than Gen. LeMay.

Curt, I have heard our mutual friend, Arthur Godfrey, talk about hunting trips with you. Do you keep your guns around the house?

LeMAY: Yes, in the next room, Ed. We'll go have a look.

MURROW: Oh, that's an arsenal. Have you used them all?

LeMAY: Well, I wish I had time to use them all, but I do fire them all once in a while.

MURROW: What is the most interesting gun in that collection?

LeMAY: That depends upon what you want to hunt, I guess. Here is a target rifle that you might be interested in. This is a free rifle that is used in Europe more than it is over in this country. Just an adjustable stock and adjustable palm rest. It's used for all kinds of shooting at 200 yards.

MURROW: Tell me, Curt, what is the biggest game you have ever shot?

LeMAY: There it is right down there, Ed.

MURROW: Looks like a kodiac. How big is it and where did you get it?

LeMAY: I shot this one up on the Alaskan peninsula right out at the end near Cove Bay. This is just about a medium-sized bear. I think it was about 10 feet across at the time it was skinned out. However, this is the distance across the skull that the Boomer Crockett Company uses to measure the size. However, we prefer to say 10 feet rather than 19 inches that you use on the skull.

MURROW: At what range did you kill it?

LeMAY: This one is about 200 yards.

MURROW: Tell me this, Curt. How do you keep tabs on your really big guns, the bombers?

LeMAY: Well, to look at that, Ed, we will have to go over to the control room. It's just a few minutes from here

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MURROW: At what range did you kill it?

LeMAY: This one is about 100 yards.

MURROW: Tell me this, Curt. How do you back up on your really big guns, the bombers?

LeMAY: Well, to look at that, Ed, we will move over to the control room. It's just a few minutes from here.

and if you will give me time we will go right over there.

MURROW: All right, good. Thank you very much, and thank you, Mrs. LeMay, for letting us come and visit you.

In just a moment we will take you for a visit with Peter Lind Hayes and Mary Healy and after that we will go back and join Gen. Curtiss LeMay at Operations Headquarters out at SAC.

[Commercial]

MURROW: Peter Lind Hayes and Mary Healy are one of the closest and most successful husband and wife teams in show business. They have been married about 15 years, and for the past nine they have worked together continually in night clubs, radio and television. Before that they worked as singles. Mary is a singer and actress and Peter is a comedian. Peter and Mary live in this 12-room house in New Rochelle, New York, with their children, Michael, six and Cathy, four. It's only a few steps away from a golf course; three minutes from Long Island Sound and about 30 minutes from New York City.

Good evening, Mary.

HEALY: Hello, Ed.

MURROW: Where's Peter?

HEALY: Well, he's just inside here fooling around. You know, he's a "hi fi" bug and he's listening to a new record we just made.

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MURROW: All right, good. Thank you very much, and thank you, Mrs. LeMay, for letting us come and visit you.

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Good evening, Mary.

HEALY: Hello, Ed.

MURROW: Where's Peter?

HEALY: Well, he's just having his coffee in a room. You know, he's a "hi fi" bug and he's listening to a new one we just made.

MURROW: Oh, he has the house full of recording gear, hasn't he.

HEALY: Yes.

MURROW: Do you think we can tear him away?

HEALY: Well, we can try. Peter!

HAYES: Yes.

HEALY: Come in.

MURROW: Evening, Peter.

HAYES: Hello, Ed, how are you?

MURROW: All right. Do you do very much home recording?

HAYES: Yes, indeed, whenever I sit in for good old Arthur Godfrey, a good friend of Gen. LeMay's. Mary pushes the button and we record practically every show so I can find out if my voice is getting as deep as Arthur's.

MURROW: You and Mary work almost exclusively together these days; don't you.

HAYES: Well, yes we do, especially in supper clubs across the country and I want to tell you how amusing and interesting it has been listening to Gen. Curtiss LeMay. We were in the same Air Force together, and, of course, we didn't travel in the same social circles. I was a Tech Sergeant--politics, you know. It has been very interesting and welcome to this old house. We are very happy to have you. It's a good sturdy house built for laughs, like our marriage, I hope.

MURROW: Oh, he has the house full of recording gear, hasn't he.

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MURROW: Well, we'll be going back to see Curt LeMay after our visit with you. As you probably heard, he has gone down to SAC operations now.

Now, Peter, tell me, how did this double act of yours start?

HAYES: Well, it was a means to an end. Actually, when I first got out of the Air Force I was working alone and Mary was in several shows here in New York, and presently I was on the road and Mary was in New York and it didn't seem to work out emotionally so professionally we decided to do something about it, and one night at a party--what happened?

HEALY: Well, I got up and did an impression of our good friend, Ethel Merman, and Peter said, "If you can do that you belong in the act," and he wrote a bit about it and we've been doing that sort of thing ever since.

MURROW: Mary, does Peter ever try out his routines on you at home?

HEALY: Oh, yes, Ed, but we try them out on our friends. We lose a lot of friends that way.

MURROW: Well, could you show a bit of your new act which you're getting ready for Vegas; aren't you?

HEALY: Yes.

HAYES: We're going to Los Vegas. We go out there twice a year and work at the Sands Hotel for Jack LaTrotta. That's right across the street from the ~~Great Boys~~ Grace Hayes Lodge, which

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MURROW: Well, could you show a bit of your new act which you're getting ready for Vegas, aren't you?

HEALY: Yes.

HAYES: We're going to Las Vegas. We go out there twice a year and work at the Sands Hotel for four months. That's right across the street from the Desert Inn, where

is the place that my mother has in Los Vegas. We're going out there. We'll give you something that we did last year--a quick flash.

MURROW: All right.

HEALY: You see, Peter writes all the material and usually he tries to do a satirical takeoff on anyone in the headlines and last year there was a very popular ex-king--it was King Farouk--Ex-King Farouk, and I would like to have you see his impression of that right now if he's ready.

[Peter Lind Hayes gives impression of Ex-King Farouk.]

HEALY: Do you recognize him? And then he also likes the pretty girls and when he sees the pretty girls, this is usually what happens. That will give you some idea of what goes on.

Of course, Peter has just written 45 minutes of new material for us. We are going out again very shortly and the acts are getting larger all the time. We're taking the Four Toppers with us this time, the four boys who sing with us. I think it'll be fun.

MURROW: I don't think you lost a friend with that one, Peter.

HAYES: No, I guess not. We open June 8 in Los Vegas and I was listening to Charlie Collingwood on your show a couple of weeks ago and he mentioned how kind of sleepy he got between waiting for the big bomb blast and also hovering around the

is the place that my mother has in Los Vegas. We're going out there. We'll give you something that we did last year--a quick flash.

MURROW: All right.

HAYES: You see, Peter writes all the material and usually he tries to do a political takeoff on anyone in the headlines and last year there was a very popular ex-King--it was King Farouk--Ex-King Farouk, and I would like to have you see his impression of that right now if he's ready.

[Peter Lind Hayes gives impression of Ex-King Farouk.]

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MURROW: I don't think you lost a friend with that one, Peter.

HAYES: No, I guess not. We got [illegible] and I was listening to Charlie Collingwood on your show a couple of weeks ago and he mentioned our kind of slant by the network waiting for the big bomb blast and also covering the

gaming tables and it prompted me to steal a march on Gilbert and Sullivan about the sleepy eyes of the people of Los Vegas. If they don't close their eyes, they'll bleed to death probably, so I'd like to do this quick parody for you.

When you're lying awake with a dismal headache, and repose as to boot by anxiety, I conceive you may use in a game that you choose to indulge in without any propriety. You'll hop out of bed, place the bed on the red, but the dealer says, "Sorry, it's black, Mac." You try 21 but that isn't any fun because the dealer there always says, "Blackjack." You switch to the dice, get wifey's advice and you tell her the plan that you've mapped out. Your hot little fist gives the old dice a twist and the dealer says, "Sorry, you've crapped out." You're screaming, you're hollerin' you're down to a dollar and hungry and thirsty to top it, but gamble you must, it's the whole hog or bust, there's nothing you can do to stop it. So you wander around like a boob or a clown and the people all say you're a crackpot, but Old Lady Luck knows you're down to a buck, so you now hit a $10 jackpot. You're just placing a bet when a man with a net takes you home to a room that is padded; it's really outrageous, you've lost all your wages, in other words, brother, you've had it.

HEALY: That's wonderful.

HAYES: The Los Vegas malady!

HEALY: That gives you some idea, Ed. It goes on

and on and on, but it's really fun. Are you going to be out that way by any chance?

MURROW: No, I'm afraid not, but I recognize the description of what would happen to me from what Peter just did.

Tell me, Mary, do you ever stop smiling?

HEALY: Well, yes, sometimes. I like to smile, though. I like to laugh. If I didn't laugh I don't think Peter ever would have married me because I laughed at his jokes.

MURROW: Peter, do you think the children are still awake or is it too late for them?

HAYES: Well, I'll find out, Ed. They've been excited about this all day long. Your technicians have been up here for the last two months and the front of our house is beginning to look like a used car lot but I'll go see if I can find them.

MURROW: Right.

HEALY: They're usually in bed at this hour.

HAYES: On the way out I would like for you to see practically our favorite material possession. It was given to us by a very sweet man named Herbert Mays. He is the Editor of GOOD HOUSEKEEPING Magazine, and he gave us this picture. It is an original Norman Rockwell and the reason we are particularly interested in the picture is because the Nun is holding the little boy and the little boy, as you will see in just a

moment, begins to look more and more like Peter Michael Hayes and if Mary will play hostess with the mostest on the ball, I'll go up and see if I can get them down.

MURROW: Good. Thank you.

Mary?

HEALY: Yes?

MURROW: While we're waiting for Peter, tell me what keeps you busy while you're not working.

HEALY: Oh, I have so many things to do. There's never enough time. I love to play golf. I'm pitiful.

MURROW: Is Peter trying to teach you?

HEALY: Yes. Well, no, really. I really don't like to be taught. He and I argue on the golf course. That's the only place we do argue. And then the children keep me very busy. Here they come now. This is, eh---

HAYES: The thundering herd.

MURROW: Hello, Michael.

HEALY: Say hello.

MICHAEL: Hi!

MURROW: Hello, Cathy.

CATHY: Hi!

MURROW: How are you?

CATHY: Fine.

MURROW: You're fine? Good.

HAYES: You know, Ed, I was going to ask you something.

How parents usually ask their children to recite a poem or sing a song? I was going to ask you as a special favor tonight to ask Cathy to stop singing Davy Crockett. Do you think you could arrange that?

MURROW: Sing a little of it for us, Cathy, huh?

[Cathy sung Davy Crockett]

HEALY: That's very good. Thank you, Cathy.

MURROW: Thank you very much. Michael, how do you like school?

MICHAEL: Fine.

MURROW: What are you going to be when you grow up?

MICHAEL: I haven't decided.

MURROW: Do you want to be an engineer instead of a cowboy or a space cadet?

MICHAEL: I don't know.

MURROW: You don't know. You're very firm about that, too; aren't you?

Michael, it's getting a little late, isn't it.

MICHAEL: Yeh.

MURROW: So I think we'd better say good night. Good night, Michael. Good night, Cathy.

HEALY: Say good night.

CHILDREN: Good night.

HAYES: Good night, Ed, and thank you for visiting us; it's been a great pleasure.

MURROW: Good night and thank you very much. Good night, Davy Crockett.

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[Cathy sang Davy Crockett]

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MURROW: You don't know. You've very little doubt about that, too; aren't you?

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MICHAEL: Yes.

MURROW: So I think we'd better say good night. Good night, Michael. Good night, Cathy.

HEALY: Say good night.

CHILDREN: Good night.

HAYES: Good night, Ed, and thank you for visiting us; it's been a great pleasure.

MURROW: Good night and thank you very much. Good night, Davy Crockett.

A few minutes ago we left Gen. Curtiss LeMay at his home out at Offet Air Force Base not far from Omaha. He was then on his way to the operations control room of SAC, and we'll be going back there now. It will take us about three, four, five seconds to make the switch. Now we have what is called in the business "black".

PERSON TO PERSON with EDWARD R. MURROW
GUESTS: GEN. CURTISS LeMAY, MARY HEALY
and PETER LIND HAYES
FRIDAY - MAY 20, 1955 - 10:30 P.M. (D.S.T.)

MURROW: Are you there, Curt?

LE MAY: Everything's in shape, Ed.

MURROW: Good. Tell me, just what goes on in this room?

LE MAY: This is our control room, Ed. We keep track of all the airplanes that are assigned to this command, whether they are on the ground or actually in the air--right here in this room. We have our current and future missions on the maps here and generally keep track of what is going on.

MURROW: Then this is sort of the "nerve center" for all the operations of SAC.

LE MAY: Yes, it is.

MURROW: Gen. LeMay, what is your major bomber today?

LE MAY: We have two in the inventory at the present time, Ed. The B-36. Here is a model of it here. It is a six conventional engine bomber with four jet engines. I am sure you are familiar with it--conti-

PERSON TO PERSON with EDWARD R. MURROW
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MURROW: Then this is sort of the "nerve center" for all the operations of SAC.

LE MAY: Yes, it is.

MURROW: Gen. LeMay, what is your mission here?

LE MAY: We have two in one. Primarily at the moment, the B-52. Here is a model of it. It's a six-engine bomber with four jet engines. I'm sure you've seen it in the air.

nental range and carries a crew of 16. It's still a pretty good bomber although we have had it for about seven years and it will gradually go out of the picture as the B-52 comes in. But by far the largest number of bombers we have is the B-47. It is an all jet airplane--600-mile class. At the moment it is right up there along with the jet fighters. It has a crew of three. It keeps them pretty busy, but it is a very fine airplane and gives us practically no trouble at all.

MURROW: Could you show us where some of your bombers are tonight at this moment?

LE MAY: Yes, I can. Ed, I would like to introduce you to Gen. Ogg, who is Director of Operations, and he will show you what we have going on at this moment.

MURROW: Good evening, Gen. Ogg.

OGG: Good evening, Mr. Murrow.

On this map this is the aircraft that we have outside the United States tonight in the Atlantic area. They are operating out of Greenland, Labrador, New Foundland, England and North Africa. Also in addition, we

have certain individual aircraft that are flying the Atlantic tonight. Obviously we do not have aircraft in this area since this is Russia. Over here are the aircraft that we have in the Pacific tonight. They are operating out of Alaska, Japan, Guam, and in addition to that, we have other individual aircraft flying the Pacific tonight.

MURROW: So you have got them flying from--sort of--Topeka to North Africa.

OGG: Yes, we do. On this side here we have two other missions going on. We have 45 B-47 jet bombers taking off from Mountain Home Air Force Base in Idaho, flying the route shown here, and refueling in the air in this area here. They will continue on and refuel in the air again off the coast of England, follow this route, bomb the target as shown here in Southern France, and Spain and they will then return to England and land.

MURROW: How long are missions like this, Gen. Ogg?

OGG: Well, about 700,000 miles. About 15 hours flying time.

MURROW: You are probably runing some radar bombing missions

in this country tonight; aren't you?

OGG: Yes, we also have this mission going: Flying from Topeka to North Africa, refueling two times, bombing in Spain and landing in North Africa. Also we have a mission here in the United States in which we have many bombers flying around the United States at all times. This particular mission involves about 43 B-36's and 47's at various bases that will converge on this central point and then they will fly this route. They will do simulated bombing on Salt Lake City, continue on, make this turn and do simulated bombing against Denver.

MURROW: This bombing you speak of, how does it work, Gen Ogg?

OGG: They do their scoring by this radar bomb scoring sights. This is radar equipment that tracks the bomber in and it times the bombs away. The radio signal is transmitted to the ground. It gives the ballistics of the weapon and they can compute within 100 feet about where the bomb would have fallen if it actually had been dropped.

MURROW: How many radar sites do we have actually?

OGG: We have quite a number--21 in the United States. We

in this country tonight; aren't you?

COO: Yes, we also have this mission going: flying from Topeka to North Africa, refueling two times, bombing in Spain and landing in North Africa. Also we have a mission here in the United States in which we have many bombers flying around the United States at all times. This particular mission involves about 43 B-29's and 27's at various bases that will converge on this central point and then they will fly this route. They will do simulated bombing on Salt Lake City, continue on, make this turn and do simulated bombing again Denver.

MUNROW: This bombing you speak of, how does it work.

COO: They do their scoring by the radar bomb scoring system. This is radar equipment that tracks the bomber in and is shown the bomb away. The radio signal is transmitted to the ground. It shows the ballistics of the weapon and they can compute within 1 foot where the bomb would have fallen if it actually had been dropped.

MUNROW: How many radar sites do we have in the country?

COO: We have quite a number--21 in the United States.

have several others in various parts of the world. They are located as shown here, in the ~~xx~~ various cities and we have bombers over all these areas tonight and every night.

MURROW: Could I put another question to Gen. LeMay? Curt, has all this practice brought your command to the point where you could go into action at, say, midnight tonight?

LeMAY: Yes, we could. We have been trained to the point where we could launch a substantial number of bomers in a very short period of time. However, the more warning we have, of course, the greater force we can get into the air.

MURROW: If you had to fight, tonight, tomorrow, or a year from now, how would the Strategic Air Command be put to use?

LeMAY: It would be just about the same as another practice mission, Ed. We haveworked on this so long that if weactually have to go into action, it will be just about like another practice mission. However, if that comes to payy, we feel that we will have failed in our prmary mission because we think our job is to prevent the war from ever

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MURROW: If you had to fight, tonight, anywhere, or a year from now, how would the Strategic Air Command be put to use?

LeMAY: It would be just about the same as another attack on Moscow, Ed. We have worked on this so long that it automatically goes into action. It will be just about like another attack on Moscow, ever, if that comes to pass. We feel that we will have radical primary mission because we think our job is to prevent war.

happening in the first place.

MURROW: Well, in spite of all this practice and training, you must still have a number of problems left; haven't you?

LeMAY: That's true, we do have problems. I think one of the most important ones at the present time is the loss of our trained men from the service. We are not able to keep them long enough to get full major usefulness out of them after we have completed their training.

MURROW: You testified before a Congressional committee the other day, I think, on the matter of adequate housing for them, too, didn't you?

LeMAY: There is a bill before congress nowthat we hope will do something to alleviate the housing shortage and, of course, congress just passed a bill recently on something about the pay and we believe that maybe this will be a help to us and we are looking forward to see what the results are.

MURROW: Gen. Ogg was talking a moment ago about what you call a target. How big or small is it, generally?

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MURROW: Gen. Ogg was talking to me about this. You are a target. How big or small is it, generally?

LeMAY: A target can be almost any size, Ed. It could be an air field, in which case it would be a couple of miles, square or it could be a factory, small or large, and it could be a groupe of factories in an industrialarea. Now, regardless of howbig the target is, we always keep one aiming point and the bombadier is actually scored from that aiming point and that is usually the corner of a factory center, or a round-house or some other well-defined point like that.

MURROW: Gne. Ogg also talked about refueling in the air--sometimes twice in one mission. Has this become easier and more proficient as you have acquired additional experience?

LeMAY: Well, I would say yes to that. Actually we haven't had any trouble for the last couple of years. It is just a routine operation. I think the last time I looked at the figures we were making a refuleing in the air someplace in the world about every five minutes about 365 times a year. It is just about like landing and taking off.

MURROW: I wonder if we could come down to the ground a minute. and ask you what you have to say on the subject of this ground observer

corps and how useful it is.

LeMAY: That is a little out of my field and into Gen. Shidlor's field, but one thing it can do for me, and that is give us warning of an attack and regardless, radar is not completely reliable in every case, you know. Some one observer on duty at the right place and the right time could give us a warning that we need to get in there before the attack comes. It is very important, Ed.

MURROW: You spoke a moment ago about losing trained personnel out of the service. How long does it take you to train, say, a flight engineer?

LeMAY: Well, it takes a flight engineer at least 4 years, Ed, before he really hasthe experience that you want on one of your better crews.

MURROW: And then if you lose him you have lost not only a skilled man, but four years of time and effort and training. Is that right?

LeMAY: That is correct, and you have to start on a new man and bring him up to that skilled level before you can use him properly.

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MURROW: And then if you lose him, you lose not only a man, but four years of time and effort and training. Is that right?

LeMAY: That is correct, and you have to repeat the process of bring him up to that qualified level before you can use him.

MURROW: Is one reason for losing this man the fact that the fringe benefits, so-called, are not what they used to be?

LeMAY: I think that is one thing, but I don't think we will ever attract into the service the type of men and numbers that we require until we can offer in the service a career that is comparable with what they can get in industry. That isn't so at the present time or they would be staying with us. They all feel they have more opportunity, better pay and better living conditions in industry than they do with us and they are leaving. So I hope that some of the things that congress is doing will help rectify that and we will have some improvement in the next year or so.

MURROW: Since this defense and the possibility of counter-attack is a long-range proposition, you would like to see the men in the Air Force have a long-range career and stay with it?

LeMAY: That is true, Ed. We believe that the chances are that the next war, if we are unfortunate enough to have one, will complete the decisive phase in a very short period of time so there will be no

time to conscript people for the service and bring them in and give them the necessary training. There just won't be time for it. You will have to use the people that happen to be in the service at that particular time and the results you obtain will be the results of that professional force. So we must have a well trained and ready force at all times.

MURROW: Well, Gen. LeMay, tomorrow, as we both know, is Armed Forces Day and I think we could not have picked a more agreeable or more opportune time for our visit with you. Will you convey our thanks to Mrs. LeMay and also to Gen. Ogg. Good night, sir.

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C B S TELEVISION

PERSON TO PERSON with MARGARET TRUMAN

MISS TRUMAN: Good Evening! I'm Margaret Truman. The name of the program is Person to Person. It's all live and there is no film.

It's not possible for Edward R. Murrow to be here tonight. He is in London following up the British election results. He asked me to help escort you through a home in Independence, Missouri, that I know very well -- I was born there. And our guests tonight will be two persons of whom I'm very fond--my mother and father, Mr. and Mrs. Harry S. Truman. We'll be ready in twenty seconds.

(Commercial)

Harry S. Truman is a former President of the United Stats. He spent almost twenty years in Washington as senator, vice president and President. He loves politics and people, particularly Democrats.

Since the Truman's left Washington, I have been living in New York, but our family home is where it always has been, in Independence, Missouri.

This is where we live. It's a rather rambling, Victorian-type house. It was built eighty-nine years ago, shortly after Abraham Lincoln died. It has twelve rooms and stands on the corner of North Delaware Street and Truman Road, about a half acre in all.

It's exactly nine-and-a-half miles from here to my father's present office in the Federal Reserve Bank Building in Kansas City. As he drives himself to work each morning down Truman Road--it will always be

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Fifteenth Street to me--he passes Truman Car Wash, Truman Road Grill, Truman Pharmacy, Truman Palmistry and Truman Road Hamburger Shop. And when he makes the thirty-minute trip home each night, he can still note Harry's Tavern, Harry's Cafe and Harry's used Furniture.

We love Missouri.

When my father was a senator we used to spend about sixmonths a year in Independence. Or mother did. Dad was frequently out speech-making.

Later when my father was at the White House mother always came home for the summer.

Now this has been the only home for my parents for the past two years and three months; that is, when Dad isn't out gallivanting around and talking to people.

We have never had cameras in the house before. But I hope they are working tonight.

Good evening, Mrs. Truman!

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MRS. TRUMAN: Good evening, Margaret.

MISS TRUMAN: Good evening, Mr. Truman.

MR. TRUMAN: Good evening, Margaret.

MISS TRUMAN: Oh, Dad. Ed Murrow suggested that I lay down some ground rules. Here they are. I ask the questions. Some he suggested and some are my own. Other friends of mine have asked me to ask you and Mother to show us around the house and I am allowed to make fair comment. Agreed?

MR. TRUMAN: It's all right with me.

MISS TRUMAN: Mother.

MRS. TRUMAN: Absolutely.

MISS TRUMAN: Say, is it cool on the back porch tonight?

MRS. TRUMAN: A little cool after a real hard storm.

MISS TRUMAN: Well, I heard about that. Say, Mother, I guess we will be able to dispense with the usual phone call tonight.

MRS. TRUMAN: I hope so.

MISS TRUMAN: What's new at home?

MRS. TRUMAN: Not too much new at home. What's new with you?

MISS TRUMAN: Nothing, not a thing. How are allthe aunts and uncles?

MRS. TRUMAN: Oh fine, fine. They are all listening and watching.

MISS TRUMAN: They'd better be. Dad?

MR. TRUMAN: Yes.

MISS TRUMAN: So many people ask how are your parents making out from their switch to Pennsylvania Avenue and Washington to North Delaware

MRS. TRUMAN: Good evening, Margaret.

MISS TRUMAN: Good evening, Mr. Truman.

MR. TRUMAN: Good evening, Margaret.

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MISS TRUMAN: Nothing, not a thing. How are little Amelia and Uncle?

MRS. TRUMAN: Oh fine, fine. They are all blooming and wriggling.

MISS TRUMAN: They'd better be. Dad?

MR. TRUMAN: Yes.

MISS TRUMAN: So many people ask how are your parents making out from their switch to Pennsylvania Avenue and Washington to North Dakota.

Street in Independence.

MR. TRUMAN: Well, I think we are doing very well. I always like the home town better than any other place I know of. I didn't have anything particular against Washington but I think that Independence is a much better city.

MISS TRUMAN: He is likely prejudiced. Mother?

MRS. TRUMAN: Yes.

MISS TRUMAN: Please tell everyone why you went back to Missouri instead of staying in Washington?

MRS. TRUMAN: There was never any question about staying in Washington. Never any question of not coming home. Is that reason enough?

MISS TRUMAN: That's reason enough. I'll buy that. Mother, have you and Dad had dinner yet?

MRS. TRUMAN: Oh yes. Oh, we had to have dinner and get ready for this.

MISS TRUMAN: I guess so. Where is Vietta?

MRS. TRUMAN: Oh she's in the kitchen.

MISS TRUMAN: Oh, Vietta, knew me before I knew her. I was three years old when she came to work with us. She raised me too. Hi, Vi.

VIETTA: Hi, Margaret.

MISS TRUMAN: How are you?

VIETTA: Fine.

MISS TRUMAN: I must tell every one that Vietta stayed eight years

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MRS THURMAN: How are you?

VIETTA: Fine.

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VIETTA: No, you said it all.

MISSTRUMAN: I guess so. Say, I haven't had a chance to talk to you since the big party at the house celebrating Dad's 71st birthday and ground breaking for the newlibrary. How many people were there?

VIETTA: Between 200 and 250. I had plenty of help.

MISS TRUMAN: You got that in. Someone asked me the other day do you like living at the White house?

VIETTA: I most certainly do.

MISS TRUMAN: What did you like most?

VIETTA: I liked to gather around and meet allthe big people, all the Congressmen.

MISS TRUMAN: Oh that's a good line. I know you must have something cooking in the oven. You always do. What is it tonight?

VIETTA: Well, tonight one of your favorites. Brownies.

MISS TRUMAN: Ah. Hey, are those for me?

VIETTA: Yes.

MISS TRUMAN: All right, I have got you dead to rights. Don't forget. Bye-by Vi.

VIETTA: Bye-by honey.

MISS TRUMAN: I want to go back and talk to Mother and Dad. Mother?

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Do that?

MRS. TRUMAN: Yes.

MISS TRUMAN: Are we still getting a lot of sightseers and visitors?

MRS TRUMAN: Oh, loads of them, yes.

MISS TRUMAN: All the time?

MRS. TRUMAN: All the time. Every day. We had a funny experience the other night. Dad and I went over to see your cousin across the street and there were so many out here in front of the house we couldn't come home. We had to spend most of the evening on the front porch all by ourselves because our cousins weren't at home.

MISS TRUMAN: Fine.

MRS. TRUMAN: Isn't that rediculous?

MISS TRUMAN: Yes. What about the time someone picked your tulips. You remember?

MRS. TRUMAN: Oh. Well, yes, some woman came in the backyard and started picking all my beautiful ~~xxx~~ white tulips and one of the men on the place went down there and asked her just what she thought she was doing and she said she didn't think Mrs. Truman cared if she took some of her tulips. She took all she wanted.

MISS TRUMAN: Fine thing after all the work you did.

MRS. TRUMAN: Yes, isn't it?

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MRS. TRUMAN: Yes, isn't it?

MISS TRUMAN: Dad, we know you're not the greatest believer in the accuracy of poll takers, but on your morning walk around town, do you ever take a poll of how people feel toward you?

MR. TRUMAN: Whenever I meet them I can tell very well that they are happy to see me. There are a great many of them who don't know me as well as those home folks do, that are somewhat awed by the fact that I once lived in the White House, but it doesn't bother me because that never occurs to me, and I can see how I'd feel if I were meeting a President and I still lived here in Independence as a private citizen.

MISS TRUMAN: EVeryone who stopped at the house in recent years knows we have a big iron fence around the property with a gate that opens only when we push a button in the house. Incidentally, Ed Murrow's television men tell me the gate needs an oiling.

MRS. TRUMAN: I am afraid he was telling the truth.

MISS TRUMAN: Dad, why don't you-explain why you have that fence out there?

MR. TRUMAN: Well, the fence had to be put up to keep the American propensities from collecting souvenirs and tearing the house down. I was told that when Herbert Hoover went to Washington as President, they took the door knobs off his house and almost tore the house down and that was done before they placed the guards there to prevent it. The Secret Service decided that the fence would save our property from being destroyed. It is an old story that Americans like to collect souvenirs. When I was in the first World War it was said that the British fought for the control of the seas; the French for the cream of the ? and the Americans fought for

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souvenirs and they are still fighting for them.

MISS TRUMAN: Mother, we were talking about tulips a minute ago. How does your garden grow?

MRS. TRUMAN: Oh, we have had some wonderful rains and the garden is all in bloom, especially Mrs. Glaster's Peace Roses. They're gorgeous.

MISS TRUMAN: That sounds nice. Daddy?

MR.TRUMAN: Yes?

MISS TRUMAN: Brace yourself.

MR. TRUMAN: For what?

MISS TRUMAN: I am frequently asked what kind of work--manual work, that is--you do arouhd the house.

MR. TRUMAN: I do an immense amount of it from a rocking chair.

MISS TRUMAN: How many times have you mowed the lawn in the past few years?

MR.TRUMAN: As I remember, I think about once.

MISS TRUMAN: Uh, uh. That right, Mother?

MRS. TRUMAN: I don't remember the once.

MISS TRUMAN: Well, that's what I thought. Dad, you used to tell reporters that the White House was a jail. Do you feel free now?

MR.TRUMAN: Well, substantially so; practically as free as I expect we ever will be. For some reason or other I don't suppose we will ever be as free as we would have been if we hadn't lived in the White House.

MISS TRUMAN: I think that sounds logical. Mother, for years we had Secret Service men arouhus, at least Dad and I did. Do you miss Washington?

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MRS. TRUMAN: Oh, yes, I miss Washington. I miss Washington a lot. I loved it there but I am completely happy at home. Of course, the Secret Service men didn't bother me as much as you and Dad.

MISS TRUMAN: I remember you lost them.

MRS. TRUMAN: Yes, I did, early in the day.

MISS TRUMAN: That's what I thought. Mother, would you and Dad show us to the living room, please?

MRS. TRUMAN: Yes, we'd love to.

MISS TRUMAN: All right. This is our side porch. It leads on down to our dining room. We usually have our meals here. No kibitzing, Mother. No kibitzing. No kibitzing. Those stairs are the way to the upstairs bedrooms. Come on, Mommy, are you having my trouble?

MRS. TRUMAN: No, I'm having heart trouble.

MISS TRUMAN: Well, first off let's show everyone the portrait of Dad that you like so much.

MRS. TRUMAN: Yes.

(Portrait of Mr. Truman)

MISS TRUMAN: As we know, that's yours, right?

MRS. TRUMAN: Strictly mine. No library, no museum ever gets it.

MISS TRUMAN: All right, Dad, while we are at it, let's show the painting of your daughter and get it over with.

MR. TRUMAN: Right over here.

(Portrait of Miss Truman)

MISS TRUMAN: Someone asked me recently, Daddy, did your father ever say that your house in Missouri creaks and groans like the White House.

MRS. TRUMAN: Oh, yes, I miss Washington. I miss Washington a lot. I loved it there but I am completely happy at home. Of course, the Secret Service men didn't bother me as much as you and Dad.

MISS TRUMAN: I remember you last time.

MRS. TRUMAN: Yes, I did, early in the day.

MISS TRUMAN: That's what I thought. Mother, would you and Dad show us to the living room, please?

MRS. TRUMAN: Yes, we'd love to.

MISS TRUMAN: All right. This is our side porch. It leads on down to our dining room. We usually have our meals here. No kibitzing, Mother. No kibitzing. No kibitzing. Those stairs are the way to the upstairs bedrooms. Come on, Mommy, are you having my trouble?

MRS. TRUMAN: No, I'm having heart trouble.

MISS TRUMAN: Well, first off let's show everyone the portraits of Dad that you like so much.

MRS. TRUMAN: Yes.

(Portrait of Mr. Truman)

MISS TRUMAN: As we know, that's yours, right?

MRS. TRUMAN: Strictly mine. No library, no museum ever gets it.

MISS TRUMAN: All right, Dad, while we are at it, let's show the painting of your daughter and get it over with.

MR. TRUMAN: Right over here.

(Portrait of Miss Truman)

MISS TRUMAN: Someone asked me recently, Daddy, did your father ever say that your house in Missouri creaks and groans like the White House.

Answer please!

MR.TRUMAN: Yes, it did creak and groan just like the White House. It doesn't groan so much now.

MISS TRUMAN: Remember the night, speaking of ghosts, that you heard a knock on your bedroom door in the White House?

MR.TRUMAN: Yes, I heard the knock and got up and answered it about 3 o'clock in the morning. There wasn't anybody there. I think it must have been Lincoln's ghost walking up and down the hall.

MISS TRUMAN: It happened two or three times; didn't it?

MR. TRUMAN: Yes, several times.

MISS TRUMAN: Mother, do you think Dad could tell about the time we had Aunt Anna Jane as guests in the Lincoln Room?

MRS. TRUMAN: Yes, if he will tell it straight.

MISS TRUMAN: He could try.

MRS.TRUMAN: Did I ever tell anything any other way but straight? I mad made arrangements for one of our TALL door men to put on a tall hat, act the part of Lincoln, come up and pay you a visit. My nerver failed me and I didn't do it. I was afraid it might scare you.

MISS TRUMAN: Dad, I just won a small bet. Before Ed Murrow left he said that I couldn't steer you away from politics this long. I win but you'll get your chance. I have a lot of things that he wants me to ask you so in a moment we will come back, so don't go away.

(Commercial)

MISS TRUMAN: This is Margaret Truman agaih. 90 seconds ago I

Answer please!

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(Commercial)

MISS TRUMAN: This is Mary Margaret Truman again. 90 seconds ago I

left my parents in the living room of our house in Independence and I see they are still there. Mr. and Mrs. Truman, I'm back.

MRS. TRUMAN: You told us to stay here.

MISS TRUMAN: Dad, do you have anything left up your political sleeve?

MR. TRUMAN: No, nothing in particular.

MISS TRUMAN: I want Mother to answer this one. Have you made sure that Daddy takes things easy since Dad left Washington?

MRS. TRUMAN: That's a laugh--between the piles of mail and the many, many visitors, it's a little difficult.

MISS TRUMAN: Yes, so I hear.

MRS. TRUMAN: I'm doing my best.

MISS TRUMAN: So many people want to know what you do to relax inasmuch as you don't fish, hunt or play golf.

MR. TRUMAN: Well, my only relaxation is to work and I never have known anybody to be injured by too much hard work. It is the lack of it that kills people.

MISS TRUMAN: Well, now I think I will ask you to show us the way to the Music Room.

(Laughter)

MR. TRUMAN: All right, we'll try.

MRS. TRUMAN: There's the telephone.

MR. TRUMAN: Here is another picture that is right interesting.

MISS TRUMAN: No fair. No fair. Go on right by that. Right on by that.

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MR. TRUMAN: You can't sell it either.

MISS TRUMAN: Dad, how is the book coming?

MR. TRUMAN: Coming along a l right. I think we will meet the deadline on the 15th day of June, and the book will probably be published about the 15th of September, I hope.

MISS TRUMAN: I know you once had the stories of your years in Washington up to 1,000,000 words. How long is it now?

MR. TRUMAN: We have had to cut down to about 500,000. That is a very hard job but I think we are going to succeed in doing it.

MISS TRUMAN: That still sounds like a lot of words. Mother, how is the proof reading going?

MRS. TRUMAN: It is still prett y strenuous.

MISS TRUMAN: Everyone in the Truman family knows that when Mother gets to proof reading on anything Dad is working on, that means it is on the way to completion.

Back in the other room we saw the paintings and, one of me and one of Dad. Dad, let's look at Mother's. I think that's awfully good.

MR. TRUMAN: That is a wonderful picture of your Mother.

MISS TRUMAN: That's my favorite. Let's see some non-Truman paintings. You two sit and I will introduce them.

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MISS TRUMAN: Over Dad's shoulder is a present to Dad from Sir Winston Churchill painted by his own hand at Maraquish. I brought this home from London when Sir Winston asked me to bring it to my Father.

Now, over the piano is an original given to us by Granda Moses.

Dad, now it's your turn to explain things. Could we have the history of the piano, please?

MR. TRUMAN: Well, this piano is the one that was purchased for you when you were a very little girl. You had your first lesson on it and it's been your piano ever since. It gets a right good workout when you're at home.

MISS TRUMAN: I think I was seven or eight. Do you remember the first thing you taught me on that piaon?

MR. TRUMAN: Yes, I think it was a little waltz I taught you. I think I can still play it.

MISS TRUMAN: Mother, is the piano tuned?

MRS. TRUMAN: Well, fairly so.

MISS TRUMAN: Dad, when you did that television tour through the White House you showed everyone you could still play. Let's prove you still haven't lost your touch.

MR. TRUMAN: Lets try and see what happens. Then you can tell whether the piano is in tune or not. This is your waltz.

(Mr. Truman played the piano.)

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(Mr. Truman played the piano.)

MISS TRUMAN: Isn't that Paderewski's Minuet?

MR. TRUMAN: Yes, that's part of it.

MISS TRUMANN Good, hearing you play.

MR. TRUMAN: Not nearly all of it.

MISS TRUMAN: I enjoyed that. If you want to go back to pur chiar, I have another question to ask.

MR. TRUMAN: Fire away.

MISS TRUMAN: Ed Murrow wanted me to ask you, just how mch influence and help was Mother when you were in the White House?

MR. TRUMAN: She was a wonderful influence and help. A President is in a bad way if he doesn't have a First Lady that knows her job and is a full support to him. She's the greatest help a President can have. Mine was.

MRS. TRUMAN: Thank you.

MISS TRUMAN: Mother, let me switch from Washington to Kansas City. How is your baseball team doing?

MRS. TRUMAN: We are doing pretty well. We are going to have a great team before the season is gone.

MISS TRUMAN: You're the sports fan of the family. Have you seen anything good on TV lately?

MRS. TRUMAN: A few good things, yes. But I haven't been able to find a wrestling match--none at all.

MISS TRUMAN: Dad, how is the new library coming?

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MR. TRUMAN: It's coming along all right. They have

the ground graded and they are digging the foundation now. They have the signal to proceed to finish in about a year and two months.

MISS TRUMAN: That's good. Are you going to travel toward the den now and show us some of that?

MR. TRUMAN: Yes, I think so. I have a picture of the library out here I want to show you.

MISS TRUMAN: Mother---

MRS. TRUMAN: Yes.

MISS TRUMAN: You've been cleaning up again. What happened to Dad's work table?

MRS. TRUMAN: We had to have some room in here today.

MISS TRUMAN: That's a good excuse. Mother always ~~xxx~~ cleans up.

Where's the picture, Daddy?

MR. TRUMAN: Here it is.

MISS TRUMAN: That's the picture of the library. That's something I haven't seen.

MR. TRUMAN: Quite a picture.

MISS TRUMAN: Have they made much progress since the ground-breaking two weeks ago?

MRS. TRUMAN: Oh, yes, a lot of progress. And he goes by most every monring on the way to the office to see just what they are doing.

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MR. TRUMAN? What's that?

MISS TRUMAN: Are you going to go easy on the Truman Library builders?

MR. TRUMAN: I'm going to watch them put it up and I'll see that they do it right, just as I always do whenever I had anything in charge like that.

MISS TRUMAN: Sidewalk superintendent!

How much have you stored in Kansas City ready for the library?

MR. TRUMAN: There is an old big vault full of books, papers and pictures and things of that kind that will go into the library when it's up. There is a tremendous collection of Bibles in the vault that will be very interesting when they are put out for the people to see.

MISS TRUMAN: How muchis it all going to cost and how much cash has the committee raised so far?

MR. TRUMAN: It is estimated that the library itself will cost a million seven hundred thousand dollars and we have collecged a million two hundred thousand dollars, and I think the rest of it is in sight. We will have the money all collected by the time that the library is ready to use.

MISS TRUMAN: Good!

Dad, to get serious, I suppose some day the scholars will go through your personal papers and draw up a summary of your

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MISS TRUMAN: What do you think has been the most important development in the country or world since you left Washington?

MR. TRUMAN: I think we are approaching a peace settlement and, I hope, the end of the cold war. The signing of the treaty is a step in that direction.

MISS TRUMAN: A moment ago I saw the icon you received from Queen Helen of Roumania. Do you recall the circumstances surrounding that gift?

MR. TRUMAN: The Government of the United States, at my direction, sent 200,000 tons of wheat to the starving Moravians and the Queen of Roumania presented me with this icon, which came out of the mosque of St. Sophia--Constantinople it was then.

MISS TRUMAN: You know a lot of people have said to me, your father shre loves a fight. True or false?

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MISS TRUMAN: Momie, do you want to say a few words about politics specifically or in general?

MRS. TRUMAN: No, not in either category, thank you.

MISS TRUMAN: Well, that's definite. Dad?

MR. TRUMAN: You know your mother never talks about such things.

MISS TRUMAN: Ed wanted you to talk about the campaign in '48. He wanted to know whatmade you so sure you would win.

MR. TURMAN: Well, I have been through a similar experience on two or three occasions and I had come to the conclusion that when the people know the facts and they know that you are telling the truth and stand for the things that are for their best interests they will vote for you and I was very well assured if I could see enough people and talk to enough people I could be elected and that is what I did and this is the way it came out.

MISS TRUMAN: Well, tell me, what is the toughest decision you had to make?

MR. TRUMAN: To go into Korea to save the United Nations Republic of South Korea.

MISS TRUMAN: Dad, what advice do you have for young people who want to go into politics.

MR. TRUMAN: Well, the best thing they can do is to study history, particularly the history of their country, their city, their county and their state, to read all the history they possibly can and study about what makes men act and the biographies of the people who

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MISS TRUMAN: There goes the clock. Mother, what advice do you have on raising children?

MRS. TRUMAN: Oh, absolutely none. Do you think I have had any luck?

MISS TRUMAN: Let's make it specific. What advice do you have for me?

MRS. TRUMAN: That's a loaded question.

MISS TRUMAN: I don't know but I think I have had about the best.

MR. TRUMAN: I have found the best way to give advice to your children is to find out what they want and then advise them to do it.

MISS TRUMAN: Oh, I see. Well, we are coming along here pretty well on our timing and everything so I think perhaps you'd better say we have had a good time visiting.

MRS. TRUMAN: Wonderful.

MISS TRUMAN: Yes.

MR. TRUMAN: It has been wonderful.

MISS TRUMAN: It's good seeing you. At least I can see you.

MRS. TRUMAN: Lots of fun. Wish I could have seen you at the same time.

MR. TRUMAN: If we could have seen you it would have been perfect.

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MRS. TRUMAN: When will we talk to you again?

MISS TRUMAN: Well, I might talk to you later again tonight.

MRS. TRUMAN: Good. That will be wonderful.

MISS TRUMAN: Well, we will be back in a moment.

(Commercial)

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And, now, as Ed Murrow would say, from PERSON TO PERSON, good night and good luck.

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Guests: W. C. Handy and

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MURROW: Good evening. I'm Ed Murrow doing the best to substitute for Margaret Truman. The name of the program is PERSON TO PERSON. It's all live. There's no film. Tonight we will be visiting first with the composer of the St. Louis Blues W. C. Handy and then we will drop in on that talented writer and actress Cornelia Otis Skinner. We will be ready to go in 20 seconds.

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MURROW: Back in 1873 U. S. Grant was President and the population of the country was only 40 million. One important increase in the population that year was William Christopher Handy. He was born on Handy's Hill in Florence, Alabama where his father was a Methodist minister. Before he wrote the music that made him famous he taught school, worked in the steel mills, played in bands, sang in minstrel shows. Now 81 years old W. C. Handy is known as the father of the blues. There aren't many people who haven't heard the rhythms of Handy's MEMPHIS BLUES, BEELE STREET BLUES, and, of course, THE ST. LOUIS BLUES. W. C. Handy and his wife Irma Louise

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live in this Tudor style house in Tuckahoe, New York. That's about 25 miles from mid-town Manhattan and this is Mr. Handy's hillside backyard where he likes to sit and listen to his favorite music , the birds singing in the trees and the wind blowing through the maple and evergreen trees but now let's drop in on the Handy's. They're expecting us. Good evening, Mr. Handy.

HANDY: Good evening, Mr. Murrow.

MURROW: How are you this evening?

HANDY: I'm feeling wonderfully well.

MURROW: Mr. Handy, it's been a long road since those days in St. Louis when you hated to see the evening sun go down,hasn't it?

HANDY: Yes, it certainly has been but I've raised a family and I've done much to change the course of popular music in America, many things to make this for me a very eventful evening.

MURROW: Well, Mr. Handy, I think there must have been about a half dozen published stories abouthow you wrote the St. Louis Blues. What is the real story?

HANDY: Well, the real story is that back in 1893 I set out to do some things worthwhile and visited places in the North and finally woke up in St. Louis. I couldn't get a job. I had the hardest career of my life there and that's

live in this Tudor style house in Tuckahoe, New York. That's about 25 miles from mid-town Manhattan and this is Mr. Handy's hillside backyard where he likes to sit and listen to his favorite music , the birds singing in the trees and the wind blowing through the maple and evergreen trees but now let's drop in on the Handy's. They're expecting us. Good evening, Mr. Handy.

HANDY: Good evening, Mr. Murrow.

MURROW: How are you this evening?

HANDY: I'm feeling wonderfully well.

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MURROW: Well, Mr. Handy, I think there must have been about a half dozen published stories about how you the St. Louis Blues. What is the real story?

HANDY: Well, the real story is that back in 1914 I set out to do some things worthwhile and visited cities in the North and finally woke up in St. Louis. I could not get a job. I had the hardest career of my life trying to get

not running the town down but I was looking for something and I found the inspiration for a work that I completed 21 years later in the St. Louis blues.

MURROW: So when you wrote it you were really working off a memory of 21 years before. Is that right?

HANDY: That's right.

MURROW: Mr. Handy, I would like to ask a special favor of you. Would you play a bit of the St. Louis Blues for us?

HANDY: I would be glad to. Louise, will you give me my trumpet please.

Thank you.

[plays]

MURROW: Thank you very much, Mr. Handy.

HANDY: It's a pleasure.

MURROW: Mr. Handy, going back to your early days in Alabama, did your family sense that you might have musical talent?

HANDY: Well, I learned in later years that my grandmother said that because of my long ears, large ears, that I would be musical. I even heard her tell me those things and they did little things to draw out whatever I had in musical in me.

MURROW: Did you have-- excuse me go ahead.

not ruining the town down but I was looking for something and I found the inspiration for a work that I completed 21 years later in the St. Louis blues.

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MURROW: Did you have-- excuse me go ahead.

HANDY: How's that?

MURROW: I'm afraid I interruped you. I wanted to ask you whether you played anything except the trumpet, Mr. Handy?

HANDY: Well, I played the fine tooth comb and played bass fiddle with a broom handle. I played the rhythm of the J- on hog and cow jawbones and they drew out certain things with me before I had done anything with the horn but I had done something with the cow horn. After being inspired by the cow horn I wanted to know something about the guitar.

MURROW: Yes.

HANDY: And I saved up money to buy a guitar that I'd seen for a year and Christmas I bought it and for buying that guitar my father being a preacher he made me take it back and exchange it for a Webster's Twelve dollar and a half dictionary and I have often wondered who profited most by this transaction but that's how I got the first guitar and it's fundamental in my music.

MURROW: Mr. Handy, do you remember the start of your professional career?

HANDY: I most certainly do. It was when I stole away from my old school where my teacher was in the first graduating class of Fisk University and had taught me vocal music by the old tonic sol fa system in the old Florence

HANDY: How's that?

MURROW: I'm afraid I interrupted you. I wanted to ask you whether you played anything except the trumpet, Mr. Handy?

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MURROW: Mr. Handy, do you remember the exact date of your professional career?

HANDY: I most certainly do. It was when I went away from my old school where my teacher was in the first graduating class of Fisk University and taught me vocal music by the old tonic sol fa system in the old Mission

District School and through that I could catalog any sound I heard and learned instruments, instrumentation on the blackboard of the school band as I left school days on the way home and I learned to play in that band and I slipped off one day and made $8.00 playing for a land sale in Russell, Alabama and that was more money than I had made in a month and my teacher spanked me when I did come to school and my father spanked me when I came home but that didn't turn me around from music as a profession as I saw it after that first $8.00 I made.

MURROW: Well, Mr. Handy, we saw some of your backyard a little while ago. I imagine it must give you a great deal of pleasure, doesn't it?

HANDY: It certainly does. I haven't seen it as you see it but I saw the original outline when I was as many as-- well, we took down 41 trees and I made plans to make it this thing that I can't see and as I talk to you I have noticed the duty-- the attention to duty as I have gone along life's highway has always ended in something pertaining to beauty and if I can count that to the end I will account-- I will be more able to work and more willing to work, and do more work.

MRS. HANDY: I think we can show Mr. Murrow a little bit of our lawn and yard from here, Mr. Handy.

MURROW: Thank you, Mrs. Handy. Oh, it's lovely. Tell me, what kind of flowers do you grow there?

MRS. HaNDY: We have a lot of peonies, and beautiful roses of all kinds and we have poppies and of course the azaleas have gone now but they were lovely.

HANDY: A11 kinds of flowers.

MURROW: That looks like a banquet size barbeque there, is it?

HANDY: Yes.

MURROW: How many people can you feed?

HANDY: Well, we have fed 250 and I'm hoping to feed 400 or 450 - not for the money but for the fun that it brings.

MURROW: Well, I would like to be the 451st.

HANDY: You will be.

MURROW: That's a well, isn't it?

HANDY: That is a well but there is no water in it.

MURROW: Uh huh.

HANDY: It's put there as a symbol of the days when we boys got together and sang the old oaken bucket that hangs in the well, how dear to my heart are the scenes of my childhood.

MURROW: Well, there is nothing like cool well water out of a tin dipper, is there, Mr. Handy?

MURROW: Thank you, Mrs. Handy. Oh, it's lovely. Tell me, what kind of flowers do you grow there?

MRS. HANDY: We have a lot of peonies, and beautiful roses of all kinds and we have poppies and of course the azaleas have gone now but they were lovely.

HANDY: All kinds of flowers.

MURROW: That looks like a banquet size barbeque there, is it?

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HANDY: Well, we have fed 250 and I'm hoping to feed 400 or 450 - not for the money but for the fun that it brings.

MURROW: Well, I would like to be the guest.

HANDY: You will be.

MURROW: That's a well, isn't it?

HANDY: That is a well but there is no water in it.

MURROW: Uh huh.

HANDY: It's put there as a symbol of the days when we boys got together and sang the old Maxwell House Hour songs in the well, now dear to my heart are the memories of my childhood.

MURROW: Well, there is nothing like good well water out of a tin dipper. Is there, Mr. Handy?

HANDY: You are mighty right. Very good.

MURROW: Mr. Handy, when you're not enjoying the outdoors what else do you do that you find interesting?

HANDY: Well, of course I keep right tuned to the radio in most respects but I have here in this cabinet the Bible, every chapter of the Bible and things pertaining to the Bible, to the church, to religion and the songs that I learned when I was a boy and haven't been able to forget and hope that I shall not forget. I have them on records and when I was working my way up I didn't have time or money to buy certain books I'd get those books, I would keep up with what we call the classics in the olden days and the modern writing today, just my recordings.

MURROW: Mr. Handy, I know you have received honors and awards from all over the world. I'm sure Mrs. Handy you must be very proud of your husband.

MRS. HANDY: Yes, I am, Mr. Murrow, and we have some here on the wall, going upstairs and some are upstairs and of course there are some down at the office and I would like to read a few of them to you.

MURROW: Excellent, thank you.

MRS. HANDY: And of course I know Mr. Handy is very proud of all three of these and I won't have time to read them all. I'm sure they are-- this one will give you something I'm sure he would like you to know. It's from the New York

HANDY: You are mighty right. Very good.

MURROW: Mr. Handy, when you're not enjoying the outdoors what else do you do that you find interesting?

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MURROW: Excellent, thank you.

MRS. HANDY: And of course I know Mr. Handy is very proud of all three of these and I won't have time to read them all. I'm sure they are-- this one will give you something I'm sure he would like you to know. It's from the New York

State Commission for the Blind.

"William Christopher Handy - musician, composer and humanitarian: Your musical compositions have given joy and pleasure to countless persons.With its great popularity St. Louis Blues has become a part of American life and has influenced the music of the world. When blindness came upon you, you determined to bring about greater opportunities for your fellow blind; this purpose is now being carried out through the Foundation for the Blind to which you gave your name. The New York State Commission for the Blind pays tribute with this citation to the man of 80 years whose magnificent spirit reflects the words of his famous song,

"'I hate to see that evenin' sun go down.'"

And, this one is from our President, Mr. Dwight D. Eisenhower, thanking Mr. Handy for his contribution during the inaugeral festivities;

And, from our former President, Mr. Harry Truman, congratulating Mr. Handy on his 76th birthday in 1949.

MURROW: What of Mr. Handy's music is your favorite, Mrs. Handy?

MRS. HANDY: Well, he has written at least five or six times as many spirituals as he has blues and of course my favorite really is, I'LL NEVER TURN BACK NO MORE.

MURROW: Well, thank you very much indeed Mrs.

Handy and Mr. Handy for letting us come and visit you.

MRS. HANDY: Thank you very much.

HANDY: Thank you.

MURROW: Thank you very much and I will hope to come out to that barbecue.

MRS. HANDY: We'll be glad to have you.

HANDY: Thank you.

MURROW: Thank you very much. Good night.

MRS. HANDY: Good night.

HANDY: Good night.

MURROW: In just a moment we will take you for a visit with Cornelia Otis Skinner.

[Commercial]

MURROW: Cornelia Otis Skinner is a distinguished actress and writer. Miss Skinner is the daughter of the famed American actor Otis Skinner. She spends about a third of the year touring the country with her one woman show acting many character monologues and somehow she still manages to find time to write articles and books. Her latest book BOTTOMS UP is currently on the best seller list. Cornelia Otis Skinner and her husband Eldon S. Blodgett live in this house on the East side of New York City. They have a seven room duplex apartment in one of the first cooperative apartment

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HANDY: Thank you.

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houses in this city. It was bought by her father many years ago and Miss Skimer grew up here. Good evening, Miss Skinner.

SKINNER: Good evening, how are you?

MURROW: Fine, I hope we are not keeping you from your work.

SKINNER: No, I don't look as if I am working, do I?

MURROW: No. Tell me, how do you manage to put off the chore of writing.

SKINNER: Oh, it's the easiest thing in the world. It's a great solace to me to find that other writers do the same thingI I do anything to stop the inevitable moment when I have to put pencil to paper and push one word after another. As a matter of fact I do everything to put it off. I sharpen pencils and then I get a stack of paper ready and I think, Oh, there's another pencil needs sharpening and if I happen to be down in the country writing and it's a sunny day I think I really should get the sun and have a sun bath because it will help my brain . Of course it doesn't. My brain doesn't work at all and I spend the day without getting a lick of work done. I'm the easiest putter-offer-of-work in the world.

MURROW: Tell me, which do you like best, writing or acting?

SKINNER: Well, I like writing after I have written,

houses in this city. It was bought by her father many years ago and Miss Skinner grew up here. Good evening, Miss Skinner.

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MURROW: Tell me, which do you like best, writing or acting?

SKINNER: Well, I do like writing. Acting is a

after it is finished. I write with great agony. I write with blood, sweat and tears. I love writing if I have finished it and if what I have written has been-- well, frankly, if it has been bought. If anyboyd has bought it then I love writing. But, however, there is nothing to me like acting when you're -- well, I suppose it is in the groove, when everything is going fine and you like the part -- that is the happiest thing in the world but it doesn't always happen.

MURROW: Miss Skinner, since your father, so to speak, was in the business and I'm sure a great many theatre goers remember his magnificent performances, I suppose it was always taken for granted that you would go in the theatre, is that right?

SKINN:ER: No, it really wasn't my-- everybody assumed I would since my father was a famous actor and my mother always discouraged the idea. People would always say, "I suppose Cornelia is going to follow in her father's footsteps," and mother would say, "Oh no, you're never going to be an actress, are you?" and I would hear myself bleating no and maybe she was right and maybe she was not but suddenly the day came when I felt why am I saying this because I felt I really do want to go on the stage so my mother reluctantly admitted that I would have to go on the stage and father didn't exactly resign himself. Father thought it was just

perhaps I ought to go along in the family trade.

MURROW: Tell me, what was it like being the daughter of a very famous actor?

SKINNER: Well, it was wonderful. My father was a famous actor but also a wonderful man. Of course I was so proud of him as a child. I thought he was wonderful. He was a great matinee idol at the time and I can remember the first money I made - commercial money - my father used to write to me at school and he was a great matinee idol so people wanted his autograph and I used to take some scissors when he would write me and I would cut off the Otis Skinner in the Cornelia Otis Skinner and sell it. Sometimes I got a quarter.

MURROW: Oh good.

SKINNER: Most of the time a dime.

MURROW: Miss Skinner, tell me where are your husband and son tonight.

SKINNER: Well , my son - their pictures are there - my son is in the Far East. He's in the Navy and I think he's some place near Japan. I really don't quite know where at the moment and my husband can't be here tonight. He's down in Long Island. He's very interested. He's starting a Labrador farm -- not Labrador, the country -- Labrador retrievers.

MURROW: Yes.

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MURROW: Tell me, what was it like being the daughter of a very famous actor?

SKINNER: Well, it was wonderful. My father was a famous actor but also a wonderful man. Of course I was proud of him as a child. I thought he was wonderful. He was a great matinee idol at the time and I can remember the first money I made - commercial money - my father used to write to me at school and he was a great matinee idol so people wanted his autograph and I used to take some dollars when he would write me and I would cut off the Ollie Skinner in the Cornelia Ollis Skinner and sell it. Sometimes I got a quarter.

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MURROW: Miss Skinner, tell me where are your husband and son tonight.

SKINNER: Well, my son - that's a long - there - my son is in the Pan Zone. He's in the Navy and I think he's some place near Japan. I really don't know where at the moment and my husband and I are a con pair. He's down in Long Island. He's very interested in starting a Labrador farm -- pure Labrador -- the country's Labrador retrievers.

MURROW: Yes.

SKINNER: There's going to be a dog show tomorrow and he has to help run it. So he had to go down.

MURROW: Miss Skinner, I know you write a lot about your domestic life - your husband and son. Does your family mind being written about?

SKINNER: My son began to mind as soon as he began to read what I wrote. You know children never read their own parents' writing and he was very baleful when he read some of the things I had written about him at school. I haven't written too much about my husband. He seems to be rather good natured about it. My son now has reached the age now where I think pretty soon he is going to start writing aboue me and I shudder. I dread the day. I won't read it.

MURROW: Miss Skinner, I have heard so much about your apartment. Could we see more of it?

SKINNER: Yes, indeed. It's an old place. It's a very old fashioned apartment. It was where I was brought up as a child. It was my father's apartment as you said and this room that we're in is a small room. It's a sort of a mixture. Some of the things were here when my father was here. Most of it is my husband's and mine. We have some old things and some new. That is a Gilbert Stewart painting to my husband and you'll see we have some really quite modern

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SKINNER: Yes, indeed. It's an old house. It's a very old fashioned apartment. It was where I was brought up as a child. It was my father's apartment. As you look at this room that we're in is a small room. It's a mixture. Some of the things were here when my parents were here. Most of it is my husband's and mine. A mixture of old things and some new. That is a children's room belonging to my husband and you'll see we have some [illegible]

things but we have a good many better things here, for instance these two swords were the swords that belonged to Edwin Booth and Lawrence Barrett when they played BRUTUS AND CASSIUS.

MURROW: Yes.

SKINNER: And my father sort of inherited them in some way because he once as a young man played for Edwin Booth so we use it in the winter to poke the fire. We poke the fire instead of killing Romans with it. Bu t the next room, the big old two story room I think is the one that you'd be interested in. This is, as you see--

MURROW: It looks almost like an artist's studio.

SKINNER: Well, it--

MURROW: Do you paint too?

SKINNER: No, no, I have no talent of that sort at all. It was as a matter of fact built as a studio and it was supposed to be for artists but my father got it many, many years ago and I was brough up here as a girl. I have many memories of this room. If you notice up there there is a little sort of a window thing that lets into the upper story, lets into the second story and when I was a girl and used to be entertaining a beau sitting here on this sofa every now and then I would look up and see it opening up just a little bit and the maternal eye coming out in which case if I thought I might like to kiss the beau I took him in there and so the

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SKINNER: No, no. I have no talent of that sort at all. It was as a matter of fact built as a studio and was supposed to be for artists but my father died years ago and I was brought up here an only child. I have memories of this room. If you notice up there there is a little sort of a window thing that juts into the space and into the second story and when I was a kid and used to be entertaining a beau sitting here on this sofa then I would look up and see it opening up just a little bit and the maternal eye coming out in which case I might like to kiss the boys I took him in there.

maternal eye didn't see anything at all. This place my mother got most of the things for. Oh, I think you might be interested in this. This is a portrait of my father in one of his great plays THE HONOR OF THE FAMILY and that painting hung in the Empire Theatre, that wonderful old theatre which is no more, alas, it hung in the lobby of the Empire Theatre for nearly 40 years and then we have a lot of theatrical memorabilia around. As a matter of fact I got out tonight my father's first and last prop, when he was a young man and went on the stage at the age of 18 and in his own handwriting it says here that he wore this as a waiter in some play called AND THIS WAS HIS LAST and this was his Shylock knife . The knife that he used first when he played Shylock first with Madam Majewska and then the last evening on the stage in a benefit performance of the trial scene in THE MERCHANT OF VENICE he used this tossed it down on the stageand it broke and that was the last evening my father was in the theatre. So maybe you would like to see upstairs now.

MURROW: Thank you. Miss Skinner, you have been in the theatre for a number of years. Do you ever get stage fright?

SKINNER: Oh, don't you tell how many years I've been in the theatre.

MURROW: I said several.

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MURROW: Thank you. Miss Skinner, you have been in the theatre for a number of years. Do you find it exciting tonight?

SKINNER: Oh, don't you tell me I've been in the theatre.

MURROW: I said several.

SKINNER: I know it; I know it. Yes, as a matter of fact I always get stage fright and one time I said to my father, "You know how long do you have to be in the theatre before you don't get stage fright?" and my father looked at me and said, "Kitt," - he called me that though I was well past the age to be called Kitty - He said, "I have been for 50 years in the theatre and I have never failed to have stage fright. Any actor who says he hasn't stage fright is either lying or he's no actor."

MURROW: Where are we now, Miss Skinner.

SKINNER: Well, this is my father's little bedroom. It's the room that he adored. There were other bedromms bigger but he loved this one and it's full of his things and it's exactly the way it was when my father was here. I love it because I use it as a place to work in. That desk I sit at and I can write and it is fine because there is no telephone in here and I can be completely isolated and it is full of theatre memorabilia as you can see.

MURROW: Yes. Miss Skinner, you do more one woman shows now than you appear in plays. How did that all begin?

SKINNER: Well, that all began after I was a student in France. I studied for the stage in Paris and when I saw how my fellow Americans behaved I started to do monologues about them. As a matter of fact I don't quite know what you call me because monolgoues sound like such an

awfully academic word. There is a word - diseuse - a french word.

MURROW: Yes.

SKINNER: And one time when I was playing in London a Scottish newspaper said, "Cornelia Otis Skinner, an American disease, has come to London." So maybe I'm a disease. I hope it is a contagious one.

MURROW: Miss Skinner, you have played almost every state in the union. Where do you find the best audiences?

SKINNER: Ah. I've played all but three and I hope I'm going on record tonight because I don't quite know why but I have never played in New Mexico or Nevada or Montana and I hope they're listening and I hope they're going to do something about it because I should love to play there for them. But, as a matter of fact, I love touring and I love the so-called sticks. There's no such thing as the sticks. I've had some of the most wonderful audiences in the small towns - the things that used to be called tank towns - and I've had some of the most awful audiences in large and metropolitan cities.

MURROW: Miss Skinner, I know that you are moderately busy between writing and acting but if you had a lot of time what would you do?

SKINNER: Oh, goodness, what a question. Well,

I don't know. There's so much to do, so much that I haven't done. There are so many places I'd like to travel. I'd like to go to the Far East. I'd like to go to parts of Europe that I've never been. I'd like to study languages. Oh, I can't go on because I'd keep this on too long..

MURROW: Would you want to write about those far off places?

SKINNER: Yes, I suppose I would except I guess it would be from the angle which I try to write things which is the personal episode. I think that I would be interested in writing is the thing that happens to everybody, not just the unusual or esoteric thing. I think it's just the common experience.

MURROW: And you would find humor wherever you went, wouldn't you?

SKINNER: Well, I think one has to find humor these days, or you would have a hard time because I think you either look at life tragically or you look at it with humor and I guess it is what we have to do these days.

MURROW: Well, if you could go to one place tomorrow, where would you go?

SKINNER: Oh, goodness. That's an awful thing to say because I want to say I'll go back to Paris or I'll go to London and of course I adore Italy and I couldn't possibly

say that unless somebody said eenie-meenie-mow and you'd be right there and I'd say the first place I thought of.

MURROW: Thank you very much, Miss Skinner, for letting us come and visit you tonight.

SKINNER: Thank you for coming.

MURROW: It has been very pleasant indeed. Thank you very much.

We will be back in a moment.

[Commercial]

MURROW: Those are some of the people who made tonight's program possible.

Next week from California Mr. and Mrs. Bob Hope and the four little Hopes. From New York Industrialist John Galbreath and his wife.

And, now from PERSON TO PERSON, good night and good luck.

CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

JUNE 0, 1955 10:30 EDT

Guests: Bob Hope and family, and

Mr. and Mrs. John Galbreath.

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live. There's no film. Tonight we will make our first visit out in California with Mr. and Mrs. Bob Hope and their children and then we will come back to New York to drop in on John Galbreath. He owns the Pittsburgh Pirates, and Mrs. Galbreath. She owns Summer Tan. We will be ready to go in exactly 20 seconds.

[Commercial]

MURROW: Bob Hope is probably the hardest working comedian in the history of show business. He has also been one of the more successful. At the age of 52 after having traveled many raods besides the well publicized one that led to ZANZIBAR, MOROCCO [?] or UTOPIA, Bob can look with considerable satisfaction on a career which so far includes four books, the most recent one being I Have Had Worse Times 34 movies in 17 years for the same studio - Paramount - the latest being the 7 Little Foys his own radio and television shows and I imagine an endless supply of airline tickets marked for travel anywhere in the world.

Bob and his wife Dolores - she was a singer when they were married about 21 years ago - live in this English manor type house with their four children. This is in the Toluca Lake section of North Hollywood. That's out in the San Fernando Valley - beautiful country, especially at evening time. It's a little after 7:30 in California, just the right time to call on the Hopes. Hey there, who are your friends?

TONY: Well, this is our dog Poach [?]. We have another dog Princess but she must have wandered off somewhere.

MURROW: And what are your names?

TONY: Well, I'm Tony and this is my sister Linda and Nora and my brother Kelly.

MURROW: And what are you all up to out there?

TONY: Well, we are sitting here watching Mother and Dad play golf.

MURROW: Ah, I would like to see that myself. Where are they, Tony?

TONY: They are right over here, Mr. Murrow.

MURROW: Good evening, Mrs. Hope.

MRS. HOPE: Good evening, Ed.

MURROW: Hi, Bob.

HOPE: Hi, Ed.

MURROW: I thought that just after getting back from Australia on Wednesday you'd be taking things easy.

HOPE: No, we got all dressed up for you, Ed, and

this visit, and we just out here practicing a few. Would you like to see the stroke?

MURROW: Yes.

HOPE: It's my touring stroke.

MURROW: All right, I'll just sit back and watch. What is it, a wedge?

HOPE: A little old wedge and I hope I'm lucky with it.

MURROW: That'll do.

HOPE: Hello there. How lucky can you get?

MURROW: Tell me, Bob, what kind of game does Mrs. Hope shoot?

HOPE: Well, Mrs. Hope is an 8 handicap and played in the Finals of her flight at Lakeside today. Don't ask her how she did. Would you like-- This is Delores, Ed.

MURROW: Good evening, Delores.

MRS. HOPE: Good evening, Ed.

MURROW: Why don't you hit one for us.

MRS. HOPE: I'll try.

MURROW: Put it inside Bob's now.

MRS. HOPE: All right. You think that's safe?

HOPE: Sure. Remember my left one.

[laughing]

HOPE: Oh, this is a [?] fraud.

MURROW: Tell me, do you make the children go chase the balls?

HOPE: Yes, we do. They come in handy that way.

MURROW: Bob, how was the trip to Australia?

HOPE: Well, it was just fine, Ed. We enjoyed it very much. It was a little too speedy. I mean we did too many things and in too few days - ten days and we played shows every night and tried to play golf, had one extra fishing game - it was a little rough.

MURROW: Well, with all that traveling you do, are there many complaints from Mrs. Hope?

MRS. HOPE: I don't think so, Ed. We'd like to have him stay home a little bit more but I think Bob's judgment in these things is pretty good.

MURROW: Well, life with Bob must be a little hectic at times. Is he ever inclined to be moody?

MRS. HOPE: No, he's not. He really has a wonderful disposition and I'd say that even if he wasn't sitting here.

HOPE: Not counting the bad strokes.

MRS. HOPE: He really is a good boy.

MURROW: What's he like--

HOPE: --this is all unrehearsed.

MURROW: What's he like with the children?

MRS. HOPE: He's very good. He is a very good father.

He is strict about discipline and about not spoiling the children, trying to keep them as natural as possible.

MURROW: I'd like to talk with them a little more. Could we?

HOPE: Yes, this way. This way, Edward. We'll show you-- this is where we hit the 8 irons out here, down in the gulley, and back through here we have the swimming pool and then the kids' playground and beyond that we have the baseball field and over in the front I have my office.

MURROW: This is really a place to raise children, isn't it?

HOPE: Well, they have a lot of fun here.

MURROW: Bob, you were talking about the ball field a moment ago. Is your Cleveland Ball Club going to make it this year?

HOPE: Well, they scared me a little up to here. My old ulcer from the last series was flaring up again but they have got a lot of strength. I think they ought to be okay.

MURROW: Well, Mrs. Hope, before you call the children, may I ask, does bringing up a family in Hollywood present any special problems?

MRS. HOPE: Well, probably. There is always the danger of giving them too much and we try hard to teach the children basic Christian and American principles so that they can

live happily under any circumstances, even that of having a famous father.

MURROW: How about the children, Bob?

HOPE: Oh, say, Linda, Kelly, Tony, Linda.

MURROW: Good evening. Linda.

LINDA: Hello, Mr. Murrow. How are you?

HOPE: Tony.

MURROW: Tony, how are you.

TONY: Hello.

HOPE: Nora.

NORA: How do you do, Mr. Murrow.

MURROW: Hello, Nora.

HOPE: Kelly.

MURROW: Hello, Kelly.

KELLY: Hello, Mr. Murrow.

MURROW: Bob, you and Mrs. Hope must be very proud of such fine looking youngsters. It strikes me if I remember correctly that you come from a pretty big family yourself, don't you?

HOPE: Yes, we had 7 boys and a girl in our family - one girl - and it was quite a group. My mother had quite a time keeping enough food for these kids on the table but she made it. Here we are.

MURROW: Did you have a particular hero as a kid, Bob?

HOPE: Crosby.

No, I had Chaplin and Doug Fairbanks and Wally Reid. They were all mine. That dates me but that's the truth.

MURROW: Hey, Kelly, I bet I know who your hero is.

KELLY: DAvey Crockett.

MURROW: Ah, I knew that would be it. Davey Crockett and bob Hope. Huh?

KELLY: Right.

MURROW: Nora, what about you. Your parents tell me that you are quite a little ballerina. Could you give us a few steps?

HOPE: There she goes. There she goes.

[Nora dances]

HOPE: Isn't that sweet. That only cost twelve thousand.

MRS. HOPE: That's very nice.
MURROW: Thank you very much, Nora.

HOPE: Thank you--

MURROW: Thank you.

HOPE: --very much.

MURROW: Mrs. Hope, I was watching you as Nora danced. Do you ever get the urge to go back into show business yourself?

MRS. HOPE: I think so, Ed. I think maybe once a ham always a ham but there's a lot of activity right here in the house.

MURROW: Robert, I understand when the children were small that you used to do a very special act for them. Do you remember any of it?

HOPE: No, I used to do a character at the dining room table when I'd come home from the studio and Linda and Tony were very young. I used to do this little girl characterthat I originated in vaudeville while waiting to go on where we did three or four shows a day in places and it fooled them for quite a while but it was something, really something. I wouldn't do it in public. I may be stoned.

MURROW: Tony, I suppose you'll be going off to college soon, won't you?

TONY: Yes.

MURROW: Have you decided where to go?

TONY: Well, I haven't made up my mind yet - I'm either going to Notre Dame or Annapolis, Mr. Murrow.

MURROW: They both have good football teams, don't they?

TONY: Yes.

MURROW: Linda I was going to ask you to play the harp but I don't seem to recall seeing it around anywhere.

LINDA: Well, Mr. Murrow you might have missed it when you first came in but it's sitting right over here.

MURROW: Will you play it for us

LINDA: Sure, Mr. Murrow.

[Plays]

HOPE: That's enough of the plug.

MURROW: It's a very familiar tune. What's the name of it again?

HOPE: It's from the Pepsodent show - twelve years ago or something. It's THANKS FOR THE MEMORY or something like that?

LINDA: THANKS FOR THE MEMORY.

HOPE: Thank you very much.

MURROW: Thank you, Linda. Bob, I know you have your office on the ground. I suppose that is where you do all your heavy thinking, is it?

HOPE: Well, we do a lot of our conferences out there with the writers but I do most of my concentrating upstairs with my pad in my bedroom. Would you like to see that?

MURROW: Yes, I would.

HOPE: Follow me, Ed.

MURROW: Thank you.

HOPE: And I'll take you right up here. This is where we really do the heavy work.

MURROW: Bob, what's next on your schedule?

HOPE: Well, I'm leaving tonight for Texas. I'm going to play an exhibition match down there with Governor Shivers, Bob V- and a couple of other pros - an exhibition match at Austin, Texas for cerebral palsy on Tuesday

and then on Wednesday, Thursday, Friday and Saturday we're plugging our picture, our new picture, 7 Little Fays [?] and I will appear at all the openings for Bob O'Donnell's circuit down there.

MURROW: Bob, getting back to the which I have seen. I had the impression that you had a lot of fun making it, did you?

HOPE: Oh, I sure did - a different kind of role for me and, of course, I was thrilled by having those two boys Mel S- [?] and Jack Rose - directing and producing because we started together in radio about 15 years ago and it was like a sort of a home coming.

MURROW: That table dance you did with Jimmy Cagney was something, too.

HOPE: Well, I haven't worked my legs like that for about 20 years. I had to to keep up with Jimmy.

MURROW: Bob, tell me, where did you inherit all your talent?

HOPE: Well, say, it's nice of you to ask me that because I have a picture and I want you to dig this with my father. This is the first time this has ever been seen.

MURROW: Oh, it's very good.

HOPE: And it kind of shows the old boy in one of his rare moods and of course to show you I could have been

prettier this is my mother, Ed.

MURROW: Yes, I think you could have.

HOPE: You think I got a bad break?

MURROW: Yes.

HOPE: Say, talking about the Foyp I just happened to have this laying around. I brought it in from the office just to show you. This happend about 21 years ago and I got a wire from-- I was playing the Palace in Chicago and I got a wire from Milton [?] Berger in Chicago and he said-- it's here somewhere. I know I should be nervous on this show. It's all straight. He said, "And can't play Detroit next week and bringing you into the Palace, New York."

MURROW: What year was that, Bob?

HOPE: 1931.

MURROW: Uh huh.

HOPE: And it kind of ties in with the Foyp because that is the date they were working for.

MURROW: Yes.

HOPE: And I laid a very plush egg that particular date but I went on.

MURROW: Well, Bob, this room is where you dream up most of your jokes, is it?

HOPE: No, no, this is where I check the jokes - the writers [garbled] they bring them in here and this is the

phone where we call back and forth and discuss the script and I spend about two or three hours a day when I wake up just double checking all my phone work and this place really gets a workout and of course you can see the stuff laying around the golf clubs. We've arranged them neatly and [garbled] of course I also have a few presents from Australia, a polar bear and a kangaroo with the salt and pepper shakers and we have assorted things like the hat that the Olympic Committee gave me down there and by the way that's going to be a great meet down there. I saw the field, Ed.

MURROW: Does the hat fit, Bob?

HOPE: Do you want a touch [?] of that?

MURROW: Yes.

HOPE: It does.

MURROW: Yes.

HOPE: From Down Under you know but it was just a wonderful trip, that trip. They're going to have a great Olympic meet down there because we saw the field and saw the stands and they are going to be able to seat about 120,000 people.

MURROW: As many as that?

HOPE: Yes.

MURROW: Bob, let's talk a little business. Which do you find the most satisfying, movies or television?

HOPE: Well, I think movies because they really go all around the world and they live forever and of course most of the TV shots - you do them and that's it. You very seldom have them replayed, even the greatest of hits - where a movie they can bring it back and replay it. It goes all over the world. [garbled] I imagine television shows will do that soon.

MURROW: Well, which do you find the hardest work?

HOPE: Television.

MURROW: Uh huh.

HOPE: Because you are really there and you're on and it'd better be right.

MURROW: Bob, one last question. If you could do it all over again what would you do differently?

HOPE: Well, I'd be born about 20 years later so I could enjoy some of these great scientific achievements that are coming up like the rockets and the new color tape and things that are coming up but I have nothing to kick about, Ed. I have had a lot of fun.

MURROW: Well, I think at the age of 52 you are likely to be around long enough to see some of these new scientific developments.

HOPE: Ed, you didn't have to say it twice.

I hope so.

MURROW: I'm sorry. I forgot I said it once, Bob.

HOPE: That's all right.

MURROW: But you age gracefully it seems to me from this distance.

HOPE: Thank you. I must remember this camera.

MURROW: Well, Bob, thank you very much indeed for letting us come and visit you and for letting us see Mrs. Hope put one closer to the pin than you did.

HOPE: Oh, wasn't that something.

MURROW: And would you say good night to her and to the children for us.

HOPE: I sure will, Ed.

MURROW: Thank you very much and I hope to see you in New York soon.

HOPE: Thank you.

MURROW: Thank you, Bob.

HOPE: Good night.

MURROW: Good night.

In just a moment we will be taking you on a visit to Mr. and Mrs. Galbreath.

[Commercial]

MURROW: John W. Galbreath is a big business man and another example of the Horatio Alger story proved true in America. He was born on a farm in Ohio 57 years ago. He worked his way through school, served in World War I and then started in the building business. That was about 35 years ago. Today there are whole communities and skyscrapers in Pittsburgh Chicago and New York as monuments to his work. John Galbreath is even trying to build a baseball team, the Pittsburgh Pirates, in which he is a major owner and he breeds race horses too. John and Dorothy Galbreath are newlyweds, married last February. Mrs. Galbreath too raises horses including Summer Tan who ran third in the Kentucky Derby. The Galbreaths live in this apartment[house]on the East side of Manhattan overlooking the East River when they are in New York but much of the time Mr. Galbreath is hopping around the country in his twin engine plane attending to his various business projects. The Galbreaths also spend time at their farms in Ohio and Kentucky and also at their island home off Miami and their fishing lodge in Canada but tonight it's New York. Good Evening. Good evening, Mrs. Galbreath.

MRS. GALBREATH: Good evening, Mr. Murrow.

MURROW: Tell me how do family and friends keep track of you two?

MRS. GALBREATH: Well it is a little hard to find us.

I suppose the best thing they can do is put in a telephone call for us at one of those places Person to Person.

MURROW: Mr. Galbreath, how much time do you spend in that aircraft of yours?

GALBREATH: Well, I spent about 800 hours in it last year, Ed. This year running a little behind - about 25 hours a week I guess.

MURROW: Where were you yesterday. Perhaps I shouldn't--

GALBREATH: Yesterday here and Chicago - going back last night.

MURROW: And then you were out at Ohio University, weren't you?

GALBREATH: Yes, I was there this morning.

Murrow; One of my colleagues went to college out there.

GALBREATH: I understood he did.

MURROW: Tell me, have you been in Pittsburgh lately to see your pirates in action?

GALBREATH: No, I haven't been there for a couple of weeks, Ed. I have flown over four or five times in the last week or two but I haven't been able to stop there in the last--oh, I guess the last home game, but that's not because I don't think we've got a good ball club. I think we've got a ball club that's coming fine now.

MURROW: Tell me, how's my old friend Branch Rickey? [?]

GALBREATH: I believe he's better than he's been in a long time. He's really working about 14 or 15 hours a day and he thinks by Fall we'll be in there fighting.

MURROW: Mrs. Galbreath, are you a baseball fan?

MRS. GALBREATH: Oh, I've been a baseball fan ever since I was 15 years old. A friend of mine owned a baseball team and I grew up watching it and I used to be an American League fan but lately it seems as if I'd better learn about the National League players.

MURROW: John, you were once a ball player yourself, were't you?

GALBREATH: I don't brag about it. I played a little in high school and a little bit in college until the war came on. Incidentally, Ed, I think you probably know my very good friend Senator B- . He was on the same high school ball team. We played ball together and then he became quite a catcher in the Ohio State University and Red Troutman [?] who is now head of the minor leagues - he pitched to John - quite a batter.

MURROW: Uh huh. Must have been. We could certainly talk baseball all night but do you mind if we talk a little about the building business?

GALBREATH: I would like that very much.

MURROW: What are you building now?

GALBREATH: Well, Ed, let's go into the library. I

have a brochure there and I would just like to kind of show it to you.

MURROW: Good.

Mrs. Galbreath, I understood you are quite a collector of antiques. I wonder if we could see a couple while on the way.

MRS. GALBREATH: Well, there are not so very many but I think perhaps there are some here you might think were more interesting than any others. These are ship figure heads that are carved from P- pine and they came from rival frigates. The far one is Andrew Jackson and this one is Henry Clay. As you remember they were political rivals so we are very careful not to make Henry Clay look at Andrew Jackson.

MURROW: Mr. Galbreath, you were going to show us your latest project.

GALBREATH: Yes, if you will come on in I'd like to show you a brochure on it, Ed. It's rather interesting [garbled] I have in the drawer here a brochure of an enormous building, a building real close to where you are, Ed. It's at 42nd and Lexington Avenue. It's quite a large building, has a million three hundred thousand feet, 45 stories high, and the interesting thing putting it together is that it is the largest single air conditioned office building I guess ever built anywhere and is the first to my knowledge-- the first

large all stainless steel office building built. So it is quite interesting.

MURROW: Well, that's almost around the corner. I could almost throw a baseball that far.

GALBREATH: That's right.

MURROW: John, this building of skyscrapers must be a very exciting undertaking, isn't it?

GALBREATH: Well, it is. Of course it is. It's very challenging thing and tremendously interesting when you can get a group of big corporations interested enough in what you have to present them to go along with you in the early stages of it, but, Ed, that's not where the real-- the real thrill that comes out of the real estate. The real thrill comes out of making it possible for you might say poor people or people in the middle class in this country to own homes and to become, you might say, capitalists in our form of government. During the last ten or fifteen years we have worked at that very diligently and it's a very gratifying thing to see these people who own their own property and have a deed to their property and start doing things to it and living a life where they are a part of the community, where they support the community and where it is their community, part of their country. There's a great thrill that comes from that.

MURROW: It's also a wonderful thing to wander

around this country and see what architects have done in terms of variety and attractiveness in middle income houses too, isn't it?

GALBREATH: That's right.

MURROW: Where are you building houses now, John?

GALBREATH: Well, we are just in the throes now of finishing a very interesting community at P- Hills. That is the community that is adjacent to the new F- at Fairless , Pennsylvania and also we're in the throes of building a couple of complete communities way up on the Mesabi [?] range up North of Duluth where the new taconite [?] developments are being developed. Those are built out of the complete wilderness and it is again very interesting to see these people take a part-- take hold of the community and make something out of it for themselves and their families.

MURROW: Mrs. Galbreath, I was sorry not to see the name of your horse Summer Tan in the line for the Belmont Stakes tomorrow.

MRS. GALBREATH: Oh yes, I was particularly disappointed that he couldn't run in that stake but he is temporarily laid up with a bad ankle. We think he will be all right later in the summer.

MURROW: I certainly hope he is but you both have won your share of the big ones, haven't you?

MRS. GALBREATH: You don't ever expect any owner to agree to that. You've never won enough. We were quite lucky last year. We won three stakes with him and were second in three others. That's a picture of him that was taken-- that was painted after he [?] the Garden State race in October and there's the trophy on the shelf behind from the same race.

GALBREATH: . . . . [garbled]

MURROW: Well, John how many thoroughbreds do you have at your Derby [?] Dan Farm outside of Columbus, Ohio?

GALBREATH: Well, you know, Ed, that's a question that we don't like people to ask us. We really don't want them to know how many horses we have and how crazy we are about racing.

MURROW: All right, question withdrawn if you don't.

GALBREATH: Well, for your information we have about 50 brood mares on the farm now.

MURROW: Well, how about you, Mrs. Galbreath, how many are you raising?

MRS. GALBREATH: Six horses in training and two that are racing which is about the usual percentage.

MURROW: How do you account for the big attendance at race tracks, particularly those people who have got only two dollars with which to buy a horse?

GALBREATH: Well, the two dollar betters are the people who really support racing. They are the people who go out and

enjoy an afternoon racing because first they love a horse and second because the race is-- the racing today is so much more exciting than in the past and again, Ed, the manner in which racing is being conducted now has made the great change with the starting gate which gives every horse a first start and with the patrol judges who are doing a great job in keeping the race right after they leave the gate and of course the photo finish which eliminates all doubt about who wins a race because you know after the race is over you can go under the stands and see an actual photograph of the finish line so there can't be any question about it.

MURROW: Mrs. Galbreath, what are your racing colors?

MRS. GALBREATH: A solid white body and green sleeves and green cap.

MURROW: And how did you happen to select them?

MRS. GALBREATH: Well, they are-- it's a little hard to get solid colors. I think this sounds a little ghoulish. Somebody died and we were able to get their colors but if you have a solid thing across the track you can see it more easily.

MURROW: Tell me, do your horses ever race against each other?

MRS. GALBREATH: Well, so far they never have. They would have to run as an entry.

MURROW: Uh huh.

MRS. GALBREATH: Which means you would have two horses under separate names and separate trainers but they would have to run as an entry together.

MURROW: I see.

MRS. GALBREATH: So there would be no question of collusion but once last winter in Florida they tried to enter a race and it was thrown out.

MURROW: Thank you very much Mr. and Mrs. John Galbreath for letting us come and visit you. Thank you very much and good night.

GALBREATH: Good night.

MRS. GALBREATH: Good night.

MURROW: Good night.

We'll be back in a moment.

[Commercial]

MURROW: Next week Dr. Allen B. Dumont, the head of another network, and Carol Haney, Broadway musical star.

There are some of the people who made tonight's program possible.

And, now, from PERSON TO PERSON, good night and good luck.

CBS TELEVISION

PERSON TO PERSON WITH EDWARD R. MURROW

JUNE 17, 1955 10:30PMEDT

Guests: Dr. Allen B. DuMont and
Carol Haney.

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live. There's no film. Tonight in our series of informal visits we will be dropping in first on dancer Carol Haney and her husband actor Larry Blyden. Then we will move on to the home of Dr. and Mrs. Allen DuMont. He is one of the pioneers of the television industry. We will be ready to go in exactly 20 seconds.

[Commercial]

MURROW: Carol Haney and Larry Blyden are newly-weds, married just about two months. Larry is an actor. Carol is a musical comedy star. They say those who can't do teach but in the case of dancer Carol Haney this isn't true because after teaching for many years she finally got a starring role herself in PAJAMA GAME and became one of the biggest Broadway discoveries of recent years. She and Gene Kelly also have a picture coming out this Fall. It's MGM's INVITATION TO THE DANCE. Carol comes from New Bedford, Massachusetts. Her husband, Larry Blyden, comes

from Houston, Texas where he was an actor and radio announcer. After his release from the Marines he picked up where he left off. You've probably seen him on television or on the stage. Carol and Larry have a two and a half room apartment in this old town house in Manhattan's Greenwich Village. It was Larry's bachelor apartment for two years. They just got home from a trip to Houston where Larry's folks live and they are now trying to get settled for the first time in their married life. Good evening, Carol.

HANEY: Hi, Ed.

BLYDEN: Hi, Ed.

MURROW: How are you?

HANEY: Fine.

MURROW: Tell me, you don't look any the worse for your travels.

HANEY: No, it was pretty hectic for several days and we went to Houston from Los Angeles - did a lot of traveling around, [indistinguishable] .

MURROW: Yes.

BLYDEN: We've got to go see her folks next week and I think we're going to drive . . . we've just about had this airplane business.

MURROW: Well, tell me, according to the social notes you were married in Las Vegas on April 17th. Is that right?

HANEY: That's right.

MURROW: And then you went in the opposite direction?

HANEY: Unfortunately yes.

MURROW: How much time have you spent together?

HANEY: Well, we had a two day honeymoon in Las Vegas and then I came back to New York and Larry went back to San Francisco and on June 4th on Saturday night we both closed. I closed in PAJAMA GAME and he closed in OH MEN OH WOMEN and I went right out to the coast and that's about--

BLYDEN: Two weeks.

HANEY: Two weeks and two days.

BLYDEN: Yes, about two weeks and two days altogether.

MURROW: Tell me, Carol, How did they treat you down Texas way when you went to visit Larry's parents?

HANEY: Just great. You know all the Southern hospitality you hear about - well - it was wonderful ... [garbled] It was just wonderful... And they made me an honest to gosh deputy sheriff. I got the badge. [garbled] I can arrest folks and stuff.

MURROW: Only in Texas.

HANEY: Yeah. Unfortunately. And then they actually made me an honorary citizen of Texas, which is quite great, quite an honor.

MURROW: Yes.

BLYDEN: This thing is signed by the Governor and

Mr. Wright [?] Morrow presented it to her. Mr. M- is an old friend of ours---

MURROW: Uh huh.

BLYDEN: ---and the family's and then he gave it he said he gave it to her first of all so she would know she was welcome and second of all from saving me from a fate worse than death - namely that of bachelorhood, and then Mr. M- said, "you know a bachelor is a person who thinks he's a beauty and a boy forever."

MURROW: Well, Carol, you've met Larry's parents. Has he stood inspection from your parents yet?

HANEY: No, not yet. He's talked to them on the phone quite a bit and we're going down there Sunday.

MURROW: Down there!

HANEY: Day after tomorrow.

MURROW: Down there being New Bedford.

HANEY: Down East, yes, New Bedford, Mass and Cape Cod.

MURROW: Larry, are you a little bit nervous about meeting the in-laws?

BLYDEN: Yeah. Yeah. If you want eloquence, yeah. I have talked to her father on the phone and you know I wanted to say something so he'd know that everything was fine so I said, "well"--- this was right after we got married---

MURROW: Yeah.

BLYDEN: So I said, "Well, I sure do like your daughter," and he said, "well," and I said, "I understand you play cribbage," and he said, "you play cribbage?" and Isaid, "Yeah, well, yeah," and so, you know, I'm a little worried because if I get down there I'm afraid I'm going to get conked [?].

MURROW: Well, let him win the first game.

BLYDEN: Ha.

MURROW: Carol, are you having any trouble revamping Larry's bachelor's quarters?

HANEY: No, this is quite interesting because fortunately for both of us we have liked the same--- we like the same kind of things and this was--- we found out after we'd met you know--- this had been going on for years--- we both kind of like--- like oriental type things.

MURROW: Uh huh.

HANEY: Oriental art and so both and I fell madly in love with a Danish artist's work you know--- pottery and all kind of things--- this was several years ago--- and Larry found out about it and for Christmas gave me these things which are by the Danish artist and the great thing about them is that they are Danish, made in Denmark, but they are kind of oriental. This is kind of like Arabian Nights...

BLYDEN: [interrupting] You see over the mantel there we got a--- a poster, which is really Swedish which is

kind of Arabian. As a matter of fact it is an ad for a spectacle they had for THE THOUSAND AND ONE NIGHTS.

MURROW: Uh huh.

BLYDEN: And that thing is right over the mantel and just below it is a thing I grabbed in San Francisco while I was there which is a Buddha. His name is M- and he's a God of Wisdom, the personi--- deification of wisdom and penetrating thought and sort of the law like that you see, so he's pretty jazzy.

MURROW: Uh huh.

HANEY: I love that.

BLYDEN: Yes, it kind of makes you good, you know, to have somebody around to think you're smart,now.

HANEY: I beg your pardon.

BLYDEN: [garbled]

MURROW: Is your furniture Danish too.

HANEY: Well, I'll tell you the--- all furniture in the house here is Danish and it kind of goes with the oriental stuff. Let me show you this, my favorite chair which is really his.

BLYDEN: Well, I have had this stuff for a while, some of it.

HANEY: This is the one here.

BLYDEN: I used--- go ahead.

HANEY: This is--- this is really Larry's chair but I've sort of taken it over as they say.

BLYDEN: Before we got married I used to sit in that chair, like--- and read.

MURROW: Uh huh.

BLYDEN: And since we got married I sit in this chair and eat Brownies.

MURROW: Tell me, is your bride a good cook, Larry?

MURROW: She's great, just great you know and it's kind of remarkable because she cooks up all this stuff and then there is nothing to clean up afterwards. You know it's just all sort of washed and when the meal is all done everything in the kitchen is pretty great and I think that's kind of remarkable because if I make coffee there's such a mess in there.

MURROW: And I assume you wash the dishes now.

BLYDEN: No. No.

HANEY: No.

BLYDEN: No.

HANEY: He should keep out of the kitchen.

MURROW; Carol, any of your family in show business?

HANEY: No, not any, though I did have a Danish great aunt who was a concert singer. That was many years ago of course but anyone like my father's family or present family there are no professionals. However, my Dad is very musical

and plays all kinds of instruments and he's very brilliant. He taught himself harmony . . . and my sister is musical and I'm the only dancer. I don't know where that came from.

MURROW: Is it true that your ancestors were whalers?

HANEY: Yep, on my Dad's side both his mother's and father's family were in the whaling industry from way back and on my mother's side of the family they were also seafaring people from Denmark.

MURROW: Larry once told me that you once worked in a golf ball factory. Is that right?

HANEY: That's right and it was quite a lot of fun. As a matter of fact I was pretty good. My job was to sort of help put the bounce in the golf ball and I sort of strung long strings of rubber like rubber bands and tied . . . knots and cut them off and did more and more and wound them up on bobbins and did it all summer, but I had a ball. It was great.

BLYDEN: Golf balls.

HANEY: Yes.

MURROW: Well, whoever makes the golf balls that I use doesn't make them quite roundI think because they seem to drift away from the hole.

HANEY: I ought to be making them.

MURROW: Larry, what did you get Carol for a wedding present?

BLYDEN: Well, you can't very well carry things around the country like what I really got so I got her a set of pearls which she shouldn't feel neglected but mainly--- mainly, it's in here. It's in here. I got this thing which is an Eleventh century Cambodian head, type head.

MURROW: Uh huh.

BLYDEN: I'll put my glasses on so we can all see it. This is it here. Its from the Eleventh century, M- Dynasty.

MURROW: Uh huh.

BLYDEN: And its kind of remarkable because those people lived in an era of peace that lasted about--- do you want to. . . [garbled] The M- lived in an era of peace that lasted about 400 years and they began to deify their kings and this is one of them. It's the head of a D- which was really a warrior god kind of and this was a great, great peace and dignity and kind of reserve of energy that these things have and this one here changes his expression. You know, when you're upset he looks at you and says, "Sam it really isn't about anything." They're great.

MURROW: Tell me something, just what do the two of you want to get out of the theatre?

HANEY: Well, I--- naturally there are a lot of things I want to say as far as a performer, you know, on stage--

MURROW: Yes.

HANEY: -in movies or whatever the medium. I wanted a great deal but I must say I don't think that's all, especially for a woman. I think that our real life and having a family and sort of just living and being able to cook and do things is terribly important also and that's what I really hope to do along with the other.

MURROW: Uh huh.

HANEY: How do you feel about that.

BLYDEN: Well, aside from the satisfaction of doing a job the way you would like to do it I think the most important thing you can do is try to--- try to preserve your privacy as much as possible and protect it so that you can live the kind of life that gives you room for expansion really like you know I'm trying to get back to the kind of way I was trying to get away from ten years ago.

MURROW: Carol, tell me, is dancing hard work?

HANEY: Yes, it's hard--- physically hard. In other words if you danced like ten hours a day you're liable to get tired like your feet hurt and your muscles ache but when you say hard work it's not really like just like hard work because if you love it then it's not and then after all you have to love what you do. I don't think it's that hard.

MURROW: Is it true what I read in the ads that anyone can learn to dance?

HANEY: Yes. I think so. For instance, you could do, for instance, a Mombo. I could show you very easily.

MURROW: Good. I couldn't but---

HANEY: Well, I'll tell you it's very simple. You have most ball room steps. Do you know the Mombo by any chance?

MURROW: No, I do not.

HANEY: Well---

MURROW: I can't dance at all.

HANEY: Most ballroom steps start--- start on the count of one, you know, on the first beat and you just go on one but the Mombo is kind of unique. The only thing you really have to remember is you start on the beat of two. Like this; if you're counting, one, two, three, four, you start one, two, three, four. Tricky but not too hard.

MURROW: Well, if that's what you call easy I think I'll stick to reporting. How about Larry, is he a good dancer?

HANEY: Wonderful ballroom dancer but he--- I'm teaching him sort of to do tap steps and breaks and things and he does them great here but when I say, "Lets do it for somebody," he says, "oh, no, no, not me."

MURROW: Well, thanks very much, Carol and Larry, for letting us come and visit you. Thank you very much. That's a lovely screen you have there too.

HANEY: Thank you.

BLYDEN: Thank you.

MURROW: In just a moment we will be taking you for a visit to Dr. and Mrs. Allen DuMont.

[Commercial]

MURROW: Dr. Allen B. DuMont who heas his own electronic manufacturing firm and the DuMont network is sometimes called the father of television. He developed a picture tube 24 years ago and he was selling television sets as long ago as 1938 but his interest in broadcasting goes back farther than that. He built his first radio set when he was 12 years old. Dr. DuMont likes electronic gadgets. He was among the first to have a telephone in his automobile. He was the first to have a shipboard television set, a set aboardhis 54 foot power boat The Hurricane. Dr. DuMont was born in Brooklyn 54 years ago. He and his family have lived in this eleven room house at Cedar Grove, New Jersey for the past five years. It's about 12 miles from New York. They moved here from a site just 500 yards away because Dr. DuMont wanted to be on top of a mountain for good television reception. Good evening, Dr. DuMont.

DUMONT: Good evening, Mr. Murrow.

MURROW: Just where are we now?

DUMONT: Well, we are right in front of the house here in Cedar Grove. Over this way is New York. This evening it's not too clear. We can only see about half way.

MURROW: Oh yes, I can see the lights. Just how far can you see from that mountain top of yours?

DUMONT: Well, on a nice, clear day we can see the whole length of Manhattan and we can see out to the ocean in the other direction. We can see High [?] Point which is about 44 miles from here.

MURROW: Dr. DuMont, I know you have developed and invented a great many things. Are you working on anything new?

DUMONT: Oh, we are always working on new things. We;ll go inside and talk about it a little bit.

MURROW: Good.

DUMONT: One of the things that we are working on is the H- enumerator which is a device for rapidly counting blood cells. We can count a million cells in one second. Another thing we're working on is a new engine analyzer for automobiles for garages and what not. We can tell what is wrong with a car in a minute or so.

MURROW: A sort of electronic diagnosis, is that it?

DUMONT: That's right and we are also working on a very simplified pick-up mechanism for television which will even fit into a phone booth.

MURROW: Into a phone booth?

DUMONT: That's right, you could very easily have it so that if you wanted to see a new born relative in California you would just go to the phone booth and you save the trip.

MURROW: Oh, that will be big business when you get that perfected. Dr. Dumont, you mentioned something the other day about electronic research on the brain. Just how far has that come along?

DUMONT: Well, it's come along, not as far as it should. It's known today that various parts of the brain generate electrical waves. It's also known that if you apply an electrical voltage to various parts of the brain you can get a motion; in other words, to move an arm or you can have your eye moved and so forth. A lot more has to be done to actually find out how the brain works. Today, of course, you know we make electronic computers, which we call electronic brains; we can make them store any amount of energy--- any amount of information we want. We can make them to act as rapidly as we want. If the person that actually finds out how the human brain works it will be a tremendous advance and I think it will be as important to a country as the atom bomb.

MURROW: And then maybe one day they will devise a method of making a picture of the brain so that with an 18 year old boy you can take a picture of his brain and say that part

that will make him a good doctor is highly developed and he should be a doctor I suppose.

DUMONT: That could be and conceivably you might be able to store certain information in a person's brain, when we once find out how it works.

MURROW: Well, this whole problem has frightening implications if the wrong people perfected it.

DUMONT: No question about that.

MURROW: Dr. Dumont, tell me, how did you get interested in electronics in the first place?

DUMONT: Well, I started in the business or in the electronic business when I was about 12 years old. I was ill for about a year and couldn't move around so I built a radio set when I lived in Brooklyn.

MURROW: Do you still have your first radio set?

DUMONT: Yes, you might be interested in taking a look at it and we'll go in the other room.

MURROW: Do you always save your early creations?

DUMONT: I try to but I don't always have as much luck as I'd like.

MURROW: What does Mrs. Dumont think of you hoarding these old sets around the house?

DUMONT: Well, she isn't too keen about it but I keep quite a few of them. The first set I had my mother threw

out but you might be interested in this set that-- it's a radio or a wireless set rather. This was before radio.

MURROW: Yes.

DUMONT: This was used for picking up the code signals. I built it in-- oh, it was 1914-1915. It is what is known as a L- Detector and at that time there were only two stations in New York, one Brooklyn Navy Yard and the other the Herald Tribune Station.

MURROW: What's the other thing there?

DUMONT: Well, this is what is known as A-disc. This is the first television set we had in the house around 1928 and it consists of a disc with holes in it in the form of a spiral and this is used to reproduce the picture in the home. You will notice that you have to use a lens because the picture for this size disc is only about a half inch square. In order to get a picture, oh, even three inches square, you need about a six foot disc but this principle of scanning a picture is used today in the cameras that are being used for this program only it's electronic scanning rather than mechanical scanning.

MURROW: Oh yes. I wonder if we could go in and meet Mrs. Dumont?

DUMONT: Yes. Mr. Murrow, Mrs. Dumont and my daughter Yvonne.

MURROW: Good evening, Mrs. Dumont.

MRS. DUMONT: Good evening, Mr. Murrow.

MURROW: Good evening, Yvonne.

YVONNE: Good evening, Mr. Murrow.

MURROW: Tell me, Mrs. Dumont, do you have a problem getting your husband to throw things away?

MRS. DUMONT: Yes, I have a very great problem. When we moved from the South it took four men two days to pack all the stuff and it's still exactly where they left it, in the attic.

MURROW: Yvonne, do you ever tinker with radio or television?

YVONNE: Yes, Mr. Murrow, I used to but lately I have been getting a little out of practice.

MURROW: You look as if you are dressed for a party. Are you going out tonight?

YVONNE: Yes, I am.

MURROW: Good, I hope you have a good time.

YVONNE: Thank you.

MURROW: Mrs. Dumont, how many sets do you have in the house?

MRS. DUMONT: Well, it depends - between five and six.

MURROW: Do you look at them very much?

MRS. DUMONT: Well if we are at home in the evening we do.

MURROW: Dr. DuMont, do you ever get away from electronics?

DUMONT: Yes, I do. I like very much to do boating. I find that when you get out in the ocean the problems level off. In other words any problems that you have in your business when you are out in the ocean wondering whether you are going to get back or not, why, they don't seem so important. I also like to go into these R- contests. As a matter of fact I'm planning to go into one a week from Saturday, the first contest of the season, the Hotchkiss [?] race.

MURROW: Well, I bet you have a television set on the boat?

DUMONT: I have that too but we only turn that on accasionally when we want to see some special program.

MURROW: Mrs. Dumont, do you share Dr. Dumont's enthusiasm for boating?

MRS. DUMONT: Yes, I have gotten to like it very much. I wasn't a natural in the beginning but last summer when we went to Nantucket I missed it a great deal. I practically long for the water.

MURROW: Dr. Dumont, how's your son doing these days?

DUMONT: Well, he is doing fine. Yvonne would go up to the playroom on the top floor and you can meet him.

MURROW: Oh, they are up there and looking at the

television program now.

DUMONT: I understand they are, yes.

MURROW: Good. Yvonne, you have had television in your house from the time you were born just about.

YVONNE: Yes, I have.

MURROW: What's the first show you remember watching?

YVONNE: I believe that was T- amateur hour.

MURROW: Do you look very much at television these days?

YVONNE: Well, quite a bit now that I am home for summer vacation.

MURROW: What are some of your favorite programs?

YVONNE: I enjoy Jackie Gleason very much and also Robert Montgomery's play house.

MURROW: Wait a minute, I'm out of breath from climbing those stairs. Let's catch our breath for a moment. Now, we are in-- what's this room called?

YVONNE: This is the Cloud Room.

MURROW: Uh huh.

YVONNE: My brother and I like to give numerous parties up here too.

MURROW: Looks like a grand place for parties.

YVONNE: It is. Mr. Murrow, I'd like you to meet

my sister in law, Jody.

MURROW: Good evening, Mrs. Dumont.

JODY: Good evening, Mr. Murrow.

YVONNE: And my brother Allen.

MURROW: Good evening, Allen.

ALLEN: Good evening, Mr. Murrow.

MURROW: Are you in electronics too, Allen?

ALLEN: Well, sort of. I'm selling electronics. I am not in developing work. My son, I think, is two years old right now and is quite a mechanic and he's going to take over the engineering . . .

MURROW: Mrs. Dumont, have you been watching the downstairs DuMont program?

JODY: Oh definitely. It's very exciting to see the family on television.

MURROW: And it looks all right too, doesn't it?

JODY: Wonderful.

MURROW: Yvonne, thanks very much for bringing us up to the Cloud Room and good night Mr. and Mrs. Dumont.

ALLEN: Good night.

JODY: Good night.

MURROW: Let's go downstairs again and check with your parents now.

Dr. Dumont?

DUMONT: Yes.

MURROW: Could we talk a little about the future of this electronic business.

DUMONT: Well, I think we have only scratched the surface. You know they say that you can do anything with electronics if you have the money except reproduce the human race and if you see the things that are being done for the government, where they have the money to spend, it is absolutely amazing. As far as the television end of the electronic business is concerned I think you are going to see a gradual expansion throughout the world. I know here just a week ago we had a pick-up in this country from Mexico, United States, and Canada and as you know there is a hook-up of most of the European countries.

MURROW: Yes.

DUMONT: I think that in the not too distant future, technically we could do it today, you will interconnect Europe and this country and I think it would have a very big effect on people knowing what the other people are doing and have a tendency toward getting along better together.

MURROW: What about the future of color, Dr. DuMont?

DUMONT: Well, I think today color is terrific as far as the quality is concerned. It's excellent. There is one

problem that the industry is working on hard and that is to bring the price down on receivers and that undoubtedly will come. Just exactly when it is a little hard to say.

MURROW: Mrs Dumont, I suppose you know a lot about television too.

MRS. DUMONT: I don't know any of the technical aspects of it.

MURROW: Then when the set goes wrong you call in a repair man to fix it. Is that right?

MRS. DUMONT: Yes, I'm afraid I do.

DUMONT: I fix it once in a while, Ed.

MURROW: Yes, I imagine so.

Dr. DuMont, I know you get along a lot in boats. Do you like air travel as well?

DUMONT: Well, I take it when I have to but there is just too many gadgets on there that may go wrong. I stay away from it as much as I can. I don't like to admit that.

MURROW: Well, I am surprised that the gadgets disturb you. I should think you would understand them all.

DUMONT: I like to be on the ground in case anything goes wrong with them.

MURROW: Tell me, I would like to go back to this matter of trans-atlantic television. I understand you say technically it is possible now.

DUMONT: Yes, new developments are being made with large reflectors and high power. It's perfectly practical now to transmit television signals across the ocean. From the economic standpoint I am not so sure whether the demand is such that it would pay from a business standpoint.

MURROW: But when the traffic is sufficient it can be done technically?

DUMONT: Oh yes.

MURROW: Well, thank you very much, Dr. DuMont and Mrs. DuMont for letting us come to visit you tonight. It has been very pleasant indeed.

DUMONT: Very glad.
MURROW: Thank you very much.
MRS. DUMONT: Good night.

MURROW: Good night, Mr. and Mrs. DuMont.

DUMONT: Good night.

MURROW: Good night.

We will be back in a moment.

[Commercial]

MURROW: Next week on PERSON TO PERSON the expert on etiquette, Amy Vanderbilt from Connecticut and from New York Ernie Kovacs and his wife Edith Adams.

There are some of the people who made tonight's program possible. And now from PERSON TO PERSON good night and good luck.

CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

JUNE 24, 1955 10:30 PM EDT

Guests: Amy Vanderbilt and,

Ernie Kovacs and Edith Adams

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. There is no film. Tonight we will be going first to Connecticut and the home of that authority on matters of etiquette Amy Vanderbilt and then we will move on for a visit with Comedian Ernie Kovacs and his wife, the singer, Edith Adams. We will be ready in exactly 20 seconds.

[Commercial]

MURROW: Amy Vanderbilt has written a 700 page book that weighs three and a half pounds. It's called AMY VANDERBILT'S COMPLETE BOOK OF ETIQUETTE. Miss Vanderbilt was born on Staten Island, New York, a descendant of the first Vanderbilt to settle in America. Before she became an authority on good manners she studied both here and abroad. Then she became a newspaper woman, ran her own public relations company and some how found time to run a home. These days Amy Vanderbilt is busier than ever. She writes a daily newspaper column carried in 200 papers for United Features and she has her own television program. This is where Amy Vanderbilt lives with her three sons.

It's a seven and a half acre estate called Daisyfields. Her large, rambling house is set deep in the hills and there are a lot of fir trees all about it. It's not far from Westport, Connecticut, about 60 miles from New York - quiet surroundings for a writer. Good evening, Miss Vanderbilt.

VANDERBILT: Good evening, Ed.

MURROW: How are you?

VANDERBILT: Oh, I'm just fine.

MURROW: I hold here in my hand a book on etiquette and I read from page 295 and it says here,

"Guests who accept a television invitation are ill mannered if once settled they keep up a continuous chatter that prevents others from hearing what's going on. Trying to keep up conversation while watching television is impossible. "

I suppose that means that people should either turn off their sets right now or stop talking. Is that right?

VANDERBILT: I hope they don't turn them off, Ed, don't you?

MURROW:Well, at least we'll give them time to say it's a lovely gown you're wearing.

VANDERBILT: Oh, thank you. My tailor made it for me, Ed.

MURROW: Is that a real flower?

VANDERBILT: It's a rose. Mr. S- DiCerbo thought I'd better change my flower from a daisy to a rose.

MURROW: Uh huh.

VANDERBILT: I'll tell you why in a minute.

MURROW: Good. Well, Amy how did you happen to write a book on etiquette?

VANDERBILT: Well, my publishers Doubleday came to me with the idea. They had been researching the subject for some years and decided the time had come for a new book of etiquette, something very modern and they had talked to a number of people and they finally came to me. They had rather a special specification, shall we say, Ed. They wanted someone who would stay with it for thirty years they thought and yet someone mature enough to really know the subject. They wanted a mother like me and they wanted somebody who -- cats! We have so many of them, Ed. You'll see more of them in a minute. They wanted someone who was a professional writer, Ed. They didn't want the book ghost written and I seemed to fulfill all these qualifications. Frankly, I didn't want to write a book of etiquette, Ed, and it took them about a year to persuade me to undertake it.

MURROW: Well, tell me this. Have you ever been accused of trying to make us all conform to one standard of manners and make us all act alike and talk alike and be alike?

VANDERBILT: I'd be very angry if anyone accused me of anything like that. I don't believe that, Ed. I believe

that we're all individuals but I do believe that we must know the rules of our society and that knowing them makes us much more comfortable.

MURROW: Well, that doesn't leave much room for eccentrics, does it?

VANDERBILT: Oh a few excentrics are a pretty good idea too, Ed. Makes the world interesting.

MURROW: Have the rewards from your work been worthwhile?

VANDERBILT: I think they have been enormous and let me tell you about one that I got this week that I'm very, very happy about: The J- Company in Newark, New York, the world's largest rose growers named a rose Amy Vanderbilt. My father would have been so very proud because he used to judge flowers at Grand Central Palace and he was a great gardner himself.

MURROW: Well, that's a very rare thing, isn't it?

VANDERBILT: It's very rare for a rose to be named for a woman, yes, and this is a F-Loi Lunda That means it's a hardy rose and it will grow well here in Connecticut where the winters are rather rigorous. The colors are interesting, Ed, it's a P- [purple?] rose, a whole new color and it opens to lavender and pale lavender.

MURROW: Amy, it seems to me there's something

missing around your house. I expected to see a small battalion of boys.

VANDERBILT: Not in this part of the house. I keep them out of here, Ed. They're in the new wing which I want you to see. I wish you could see the grounds and the woods that we have here. We have about four and a half acres of woods up here full of birds. I wish you could see the bird feeder we have. We like all of our birds and I wonder if you can hear Sherlock, our bloodhound, in the background. He's probably baying about now,- at some of your people.

MURROW: I hope they survive.

VANDERBILT: This is the children's wing. It's about 36 feet long and about 19 feet wide, Ed. I keep them in here so they don't mess up my part of the house. Well, they are all here - practically. I think we should introduce the absent member first. He's Steven John. He's four and this is his chair and this is my grandmother's doll Victoria - a copy of Queen Victoria He likes to play with her once in a while and this is his favorite picture. This is his christening gown and he was about three months old and he loves this picture - maybe because he looks a little angel here and he really isn't such an angel now and then this is my son, paul, Ed.

MURROW: Hello, Paul.

PAUL: Hello, Mr. Murrow.

VANDERBILT: Paul is eight and Paul has a friend down here you are going to meet named Martin. Would you like to pick him up, Dear?

PAUL: Okay.

VANDERBILT: Martin is a bunny.

MURROW: Oh, how nice.

VANDERBILT: A very sweet bunny.

MURROW: Paul, tell me this. Where is your brother Steven?

PAUL: Well, you see he is too little to be on television and he has very bad manners.

MURROW: Oh now. I don't believe it. You must have him read his mother's book. Lincoln, have you started your vacation?

LINCOLN: Yes sir, we've been out of P- about two weeks now, sir.

MURROW: And what are you going to do this summer?

LINCOLN: I'm going uranium prospecting in Colorado, sir.

MURROW: Oh, wonderful.

VANDERBILT: I hope he gets some.

MURROW: Yeah, I wish you mush luck.

LINCOLN: Thank you.

MURROW: Paul?

PAUL: Yes.

MURROW: Let me get a good look at you. Maybe the camera will come in a little closer. I heard the other day--ah, yes, you have that shiner, haven't you. Doesn't look too bad now. How did you get it?

PAUL: Well, I was playing a game of baseball in my little league and a foul ball clobbered me.

MURROW: It sure did. When did this happen?

PAUL: On Sunday.

MURROW: Uh huh. And it hit you right in the eye.

PAUL: Yep.

MURROW: Well, I'm glad it's better, now.

VANDERBILT: Give me the baseball dear. Ed, I would like to tell you my grandfather lived to be 96 and he's in the baseball hall of fame. He invented the double eight cover on the baseball and he was clobbered too on his 96th year when I took him to the ball game and a foul came over and hit him right in the eye.

MURROW: Well, Paul, I'm glad that eye's getting on all right.

Amy, what with writing a column and doing a television show, how do you find time to run your home?

VANDERBILT: Well, we just don't do too much about it, Ed. We try to keep it simple. Over here, for instance, we have a laminated plastic counter. We have a plastic floor and we keep everything so we can keep it clean. I also have a

have a very good housekeeper. I couldn't manage otherwise. Mrs. L- is just a great help to us. Over here we have a sink for the children's water play so that if they get anything on the floor it really doesn't matter and a refrigerator here, Ed, for their soft drinks and they get themselves snacks out of it. We have a record player for them and over here a part of my collection of some three hundred cook books and and children's books we have and the records and down below we keep blocks and children's toys. Over here we have a barbecue pit which is awful nice for entertaining and a great big fireplace that heats this and the rooms up above if we have a power failure and that sometimes happens here you know in the winter and sometimes in the summer too.

MURROW: Yes.

VANDERBILT: And this is the work area of the kitchen, Ed. It's a real galley. We have a double oven stove for all entertaining of course, A dishwasher, and we couldn't do without that.

MURROW: Where do you do your writing, Amy?

VANDERBILT: Over here, Ed, we have my little office. It is about ten by fifteen feet - very simple and rustic and it faces South so I really have to work very hard. I have no excuse to have anything to divert me. I wish you could see the rock garden here and my P- I have put in here. I have

become quite an enthusiastic gardner - not very expert yet but very enthusiastic. This is always very cool in here. It's under the trees.

MURROW: And is this where you wrote the book on etiquette?

VANDERBILT: I'm sorry. I didn't hear you, Ed.

MURROW: I say is this where you wrote the book on etiquette?

VANDERBILT: Yes, I closeted myself here four years writing it and one year editing.

MURROW: Amy, what kind of mail do you receive?

VANDERBILT: Oh, I'd say mountains of it. It comes in this way from the Sindicate and in these brown envelopes and it comes from all over the world. I run in such papers -- Oh, I can't remember the name of it -- let's see [Speaking Spanish] and I was under the impression it ran in English but somehwat to my horror I got a letter today in Spanish and I've been getting them in French from Canada but here's one in Spanish that came today and my Spanish is a little rusty and I'm sure yours is very good.

MURROW: No, it isn't.

VANDERBILT: [speaking Spanish]

She says she's 17 years old and her father won't let her go to dances until she's 20. This is rather familiar for I get the same kind of letter from American teen agers - only

the age they begin is a lot younger, maybe around 13 or so.

MURROW: Tell me, what questions are you asked most frequently?

VANDERBILT: Well, the question I am asked most frequently, Ed, is: I am a widow; what should I call myself now? And, I always say you keep your husband's name until you remarry if you remarry.

MURROW: And then what do you say to these teen agers who complaint they are not permitted to go to dances?

VANDERBILT: I say you'd better talk it over with your motherand if all the other girls and boys in your age group are permitted these things perhaps your parents will understand. I never, never go over the advice of the parents.

MURROW: Tell me this, do you know if you have been responsible for any actual changes in manners?

VANDERBILT: Well, I know some things I talk about continually. One is, Ed, I think something you will appreciate: The idea of calling by appointment, not dropping in on people. You see today there is no servant at the door at the usual calling hour at four o'clock with a silver salver. Instead Mother may be still doing the dishes or she may be doing the laundry and she likes to see her friends but she would like a little warning, don't you think?

MURROW: I imagine so. Well, Amy, do people put on extra special manners when you're a guest in their home

Are they rather frightened of you and all the expertese that you bring with you?

VANDERBILT: Only when they don't know me, Ed. I haven't changed any and I'm really a very simple person. I like people and I think right away they know it and they don't worry about me too much.

MURROW: Are you working on another book now?

VANDERBILT: I've just finished one, Ed. It's questions and answers on etiquette. It will be out in January and I'm working on a teen age book. I'm very interested in teen age questions.

MURROW: A final question, Amy Vanderbilt: Do you resent being served food on paper plates and paper cups?

VANDERBILT: No, no. I often use them myself. Your men are going to have food on paper plates tonight and paper cups.

MURROW: Well, they are very lucky. What's your toughest problem as an author?

VANDERBILT: Oh, the mail. The mail. I worry all the time about the mail because people do want personal answers and I just can't do it. I'm sure you have the same problem.

MURROW: I'm afraid so. Thank you very much Amy Vanderbilt for letting us come and visit you tonight. It has been very pleasant.

VANDERBILT: Thank you very much.

MURROW: And will you say good night to your sons, all three of them?

VANDERBILT: I shall, thank you.

MURROW: Thank you very much.

In just a moment we will take you for a visit with Ernie Kovacs and his wife Edith Adams.

[Commercial]

MURROW: Ernie Kovacs is a comedian and a very funny fellow, as you've probably discovered if you have had occasion to listen to the radio or watch television. His wife Edith Adams is a singer - a good one too as you know if you saw her in the musical WONDERFUL TOWN and as recently as early today on the CBS MORNING SHOW. Ernie was born and grew up in New Jersey. At one time or another he has been an actor, a drug store clerk, a radio announcer, a special events director and a gag writer. Edith comes from Kingston, Pennsylvania. They met when she was offered a job on Ernie's television show. The Kovacs live in a duplex apartment on the 18th floor in this building that fronts Central Park in mid Manhattan. As a matter of fact they only moved in about a month ago but that they managed to move at all is something of an achievement, considering that Ernie starts his radio show at six in the morning and Edith goes on television at seven. Evening, Ernie.

KOVACS: Evening, Ed.

KOVACS: How are you?

MURROW: All right. Evening, Mrs. Kovacs.

MRS. KOVACS: How are you, Ed.

MURROW: Fine.

MRS. KOVACS: Nice to see you.

MURROW: Ernie, have you settled down yet in your new apartment?

KOVACS: Well, almost, Ed. We have devoted the last four weeks to going to auctions and buying anything that was broken that we could get. Everything that looked like a great buy we got and gradually we are filling the place but it is a little bit beyond us right now because sometimes we have three truck loads coming in a week and when they put the stuff around you can't see it the next day. It's here some place I'm sure.

MURROW: I know both of you have to get up early. Do you have any sort of special eye opener breakfast?

MRS. KOVACS: Well, I do and it makes him terribly sick but I like to cook up some wheat germ - like oatmeal -

MURROW: Yes.

MRS. KOVACS: And have that and then I have sort of a raw egg with black strap molasses and some milk and beat that all up and he stands there and sneers. Of course he has a big black cigar while he's doing it, see, so he stands there and sneers at me while I eat this.

MURROW: Whew! That sounds repulsive to me.

MRS. KOVACS: The cigar?

MURROW: Yes.

KOVACS: I feel rather sorry for people who are eating and listening to this program.

MURROW: Edie, when do you find time to shop for things?

MRS. KOVACS: Well, in the afternoon after rehearsal we just run from one auction to another and we mark the numbers down and we'll say, "I'll meet you at five o'clock" at so and so auction and he'll say, "all right but I have a chair to get first at the other one," so we may meet there.

MURROW: Do you ever pick up any real bargains in these expeditions?

MRS. KOVACS: Yes, some real bargains and some real bad bargains.

MURROW: What sort of things?

KOVACS: Let me show you, Ed. This is what I guess would be called the Louis XV commode. It was big enough actually to have it with or without Louis. We have taken this whole thing and we have adapted it with television in here and a lot of Hi Fi equipment here. The type record that we play unfortunately is a little out of the period I think because I usually play the records that I am going to use in THE MORNING SHOW in radio. This is one here.

[plays]

MURROW: And this so soon after breakfast?

[continues playing]

MURROW: That's a bargain?

KOVACS: That's our song.

MURROW: Ernie, do you ever feel confined living in an apartment?

KOVACS: No, Ed, not this one. We have a bunch of terraces. We have one that runs forty feet this way and then we have one that goes about twenty that way and then there is one on the lower floor that runs the length of the other apartment. This is a view looking down towards Central Park South and of course that's Central Park, the big black block, sort of at the bottom, and then looking over to the left we get Fifth Avenue, of course, and the reservoir and in the morning when I get up at a quarter to four to do my radio show and Edie gets up a little bit later we stand out here and watch the wrestlers and the boxers run around the reservoir. They train here and this of course is one of the exits coming out of the Park so it's not actually like living indoors at all. In fact I have a little pool at the end of this for the children, Betty and Kip, and they have quite a ball [?] with the thing and the only thing is that it is so windy up here that even on the hottest days they get out of the pool and it's just a little bit cold.

MURROW: Oh yeah. It's stopped raining tonight, hasn't it?

KOVACS: Yes, it has. It was raining earlier but everything is fine now and I thought that one of the other stations had managed to have this kind of weather but I see we have thwarted them in the end. It's all clear now.

MURROW: Ernie, How did you ever get involved in this business of being a comedian anyway?

KOVACS: Well, I used to do some ring side radio broadcasting for wrestling and I sent an audition to Philadelphia and to show how I could do these ringside wrestling and I won the audition and got a cooking show and I guess that's sort of business in a way and then from that one day the chef didn't show up and it became a comedy show. Everything burned to pieces and I think they thought I did it on purpose and I thought this was kind of clever while I was really sincerely trying to cook but I never told them this until it was too late and then I did the MORNING SHOW and went on from there.

MURROW: Ernie, you're Hungarian, aren't you?

KOVACS: Yeah.

MURROW: How can you be a Hungarian and be happy. I seem to remember that according to tradition that isn't supposed to be.

KOVACS: Well, it isn't. You will ndice that we have deep brown walls. The pictures are all touched with a certain morbidity and we have a general casting of gloom about the whole place which makes me quite happy. In fact I was sorry

it cleared up tonight. Quite honestly I love the rainy weather and Edith loves the cold weather.

MURROW: You feel better when it snows?

KOVACS: Yes, yes, or a good storm with some real dark clouds and there's something quite-- something I've never been able to explain but I always feel better somehow when everything is sort of dark and heavy out.

MURROW: Well, why is it Hungarians always tend to kid themselves?

KOVACS: I think they're trying to beat everybody to the punch, Ed. We're kind of vulnerable.

MURROW: Edie, does he ever try out his material on you?

MRS. KOVACS: Well, yes he does but sometimes you know it's about the fifth dimension; it's about the fifth joke removed and I don't get it for about two or three hours and then I burst out laughing.

MURROW: Do you regard yourself as a good audience?

MRS. KOVACS: Sometimes a little too much so. I have a tendency to break up as we say and he has a tendency to lecture me about it and he's entirely right but I can't help it. If it's funny I laugh.

MURROW: Edie, I saw a piano a moment ago. Who plays it?

MRS. KOVACS: Well, Ernie does.

MURROW: How about it, Ernie?

MRS. KOVACS: [garbled]

KOVACS: You talked me into it, Ed. No, actually I just diddle and then boom and it sort of the thing--

[plays]

--it's all this type thing, you see.

MRS. KOVACS: He didn't have it tuned.

KOVACS: This piano was tuned by a Hungarian, wasn't it?

MRS. KOVACS: That's right.

KOVACS: Listen, Ed.

[plays]

--That's B. That's C. There's a little sign above it that says, Call the Man and have this Fixed. But--

MRS. KOVACS: He fixed the new string and he said he was coming back in two weeks and tune the piano but he never did

MURROW: Tuned by a gloomy Hungarian.

MRS. KOVACS: It's all pitched down.

MURROW: Edie, tell me, what's Ernie like around the house?

MRS. KOVACS: Well, actually more inclined to be serious and when I catch him up late at night - sometimes I wake up myself and get some coffee. He writes to about two and three in the morning usually and he's quite serious about it.

MURROW: Ernie, when do you do all this serious work of yours, this writing?

KOVACS: Well, we have a little thing over here, Ed. It's the office I'm sort of in from the time I get off the air. I hope you don't-- I guess it's all right if I say I'm on ABC. It would make them awful happy.

MURROW: Good. Well, let's make them happy by all means.

KOVACS: Thank you.

MURROW: Are those some more auction bargains that make you and Edie happy?

KOVACS: Yes, this is the time I get up, quarter to four here. This is a wall clock, Ed, and it's made to go into an insert in the wall and we got this at an action and then found out this was solid plaster so it stays out and this down here is a Korean trunk.

MURROW: What do you keep in the trunk, cigars?

KOVACS: No, no, Ed, this is not-- I have about seven humidors about the house but this is not one of them. As a matter of fact we are not sure how to open it yet. It has a Chinese lock on it here and we're not quite sure what's in it and we're almost to the point where we're afraid to open it but out here is one of the spots where we keep some cigars. This is actually a refrigerator that a friend gave us and I found out it keeps the cigars very well in here. This is

about position number five and then they go all the way down through other humidors so that they get to the smoking ones because they should age a little bit too.

MURROW: Ernie, you perform and you write. What do you like to consider yourself primarily?

KOVACS: Oh, I gues that's a point of confusion, Ed. I was thoroughly frightened when I left High School. I had no particular ability and I had no way of making a living. I had no idea as to just how I would go about making a living and I have sort of fallen into every job quite honestly. It's a thing I've fallen into and I don't know quite, if I had a choice what I would ask for. So far it has been a thing like the wrestling audition. I became a cooking expert.

MRS. KOVACS: He should consider himself lucky.

KOVACS: It's a real lucky thing.

MURROW: Edie, you have worked in both television and the theatre.

MRS. KOVACS: Uh huh.

MURROW: Which do you like best?

MRS. KOVACS: Well, I really shouldn't say but I do love the theatre. I think it's just working with a live audience. It's just a thrill that you just can't match anywhere else. The audience in television is there but you just don't know it you know.

MURROW: Yes.

MRS. KOVACS: And you learn so much in the theatre and in television you have to perform just that day and then you just finish with it and the next thing you hear is, "What's for tomorrow?" and you don't have time to think whether you did well or badly.

MURROW: If you make a mistake on television you know the audience is there then because you hear from them.

MRS. KOVACS: True.

MURROW: It just occurred to me, where are Bet and Kip? I'd like to meet the children.

KOVACS: Well, we'd love to have you meet them. Betty, you're allowed to stay up a little bit late tonight. Betty, come over here honey, and you go over there. Okay?

MRS. KOVACS: Over here, honey.

MURROW: They look as though they were flying in - like Peter Pan.

MRS. KOVACS: That's their favorite program

MURROW: Which is which. I couldn't sort them out as they came in.

KOVACS: This is Betty.

MURROW: Betty, how are you?

BETTY: Fine, thank you.

MURROW: Are you sleepy?

BETTY: No.

MURROW: No.

KOVACS: And over here with Mother is Kippy.

MURROW: Hello, Kippy.

KIPPY: Hello, Mr. Murrow.

MURROW: How are you?

KPPPY: Fine.

MURROW: Did you see Peter Pan.

KIPPY: Um.

MURROW: You did. Did you like it?

KOVACS: A few times. Everything he's seen a few times, Ed. We have a record on Cinderella. I think we did that five times.

MURROW: Let me ask both of you something, Edie and Ernie. If your children wanted to go into show business what advice would you give them?

MRS. KOVACS: Wait. Wait until you get an education, seriously because I think you can get a sort of distorted view. [garbled]. I just decided to study this business about three years ago. Oh I think it's a good idea to wait.

KOVACS: Well, as a father, all I can advise, Ed, is don't get a Hungarian agent.

MURROW: Well, this requires a little explanation. Why?

[?]

KOVACS: Well, less than because I'm one but I have always found the only one who was awfully quick and I would say, "Gee, that is a great show" and you'd say now all you've got to do is go out and wash the elephants and go out there and sell tickets and you're going to make about eighty bucks a week and I would believe him and only a Hungarian can convince me of things like this. Anybody else would say, "that's a bad show, you don't want to do that, do you?" but somehow a Hungarian will tell me it's great and I'd say, "well, I guess it is at that.

MURROW: Well, thanks very much. I'm sorry. We've run out of time. Thanks, Edie and Ernie Kovacs for letting us come and visit you.

MRS. KOVACS: Thank you.

KOVACS: Thank you.

MURROW: Thank you.

MRS. KOVACS: Good night.

KOVACS: Good night.

MURROW: Good night. We'll be back in a moment.

[Commercial]

MURROW: Next week from Washington the Premier from Burma U Nu and from New York singer Connie Boswell and her husband.

There are some of the people who made tonight's program possible.

And now from PERSON TO PERSON good night and good luck.

CBS TELEVISION

PERSON TO PERSON - EDWARD R. MURROW

July 2, 1955 10:30 PM EDT

Guests: Prime Minister of Burma U Nu

and Connie Boswell.

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live. There is no film. Tonight we will be going first to Washington and visit with the Prime Minister of Burma U Nu and his wife and then we will drop in on Connie Boswell and her husband who are waiting for us here in New York. We will be ready in exactly 20 seconds.

[Commercial]

MURROW: The Honorable U Nu, Prime Minister of Burma is now visiting the United States for the first time. He's 48 years old, the father of four children, a religious scholar, and author, playwright and a translator of such volumes as Karl Marx' DAS KAPITAL, and Dale Carnegie's HOW TO WIN FRIENDS AND INFLUENCE PEOPLE. In his career U Nu has spent 2 years in jail for political activity and for the past 7 years ever since Burma won her independence from Great Britain he has led a country of 19 million people in an area slightly smaller than Texas. The Prime Minister came to this country after visits to Israel and Yugoslavia and now after conferring with the President

he is starting a trip to the West. The Prime Minister and Mrs. Nu spent hours today in the Burmese Embassy in Washington. It's the former home of Chief Justice Charles Evans Hughes. They greeted about 400 visitors at an official reception. They were the guests of Ambassador and Mrs. James Barrington. Most of the visitors have left now but we have been invited to drop in. Good evening Ambassador Barrington.

BARRINGTON: Good evening, Mr. Murrow;

MURROW: Mr. Barrington, you must have had a rather busy day, haven't you?

BARRINGTON: Well, yes I'm afraid it was rather busy.

MURROW: I wonder if we could go upstairs. It's good of you to let the doors stay open and let a few million stragglers come in.

BARRINGTON: Well, we're always glad to have you with us, Mr. Murrow.

MURROW: Tell me, Mr. Ambassador, is the Prime Minister about OR in our idiom, has he had it?

BARRINGTON: Well, he is bearing up very well, Mr. Murrow. In fact he's upstairs. May I take you up to him?

MURROW: Yes, thank you, sir.

BARRINGTON: Thank you, please come up.

MURROW: I gather Mr. Ambassador that Burma has re-established relations with the Department of Agriculture. Is

he is starting a trip to the West. The Prime Minister and Mrs. Mu spent hours today in the Guinnee Embassy in Washington, in the former home of Chief Justice Charles Evans Hughes. They greeted about 400 visitors at an official reception. Many of the guests of Ambassador and Mrs. James Barrington. Most of the visitors have left now but we have been invited to dropin. Good evening Ambassador Barrington.

BARRINGTON: Good evening, Mr. Murrow.

MURROW: Mr. Barrington, you must have had a rather busy day, haven't you?

BARRINGTON: Well, yes I'm afraid it was rather busy.

MURROW: I wonder if we could go upstairs. Good of you to let the doors stay open and let a few strangers come in.

BARRINGTON: Well, we've always glad to have with us, Mr. Murrow.

MURROW: Tell me, Mr. Ambassador, is the Prime Minister about OK in our letter; has he had 20?

BARRINGTON: Well, he is beating his wife.

Mr. Murrow. In fact he's hospitalized. That's what

MURROW: Yes, thank you, sir.

BARRINGTON: Thank you.

MURROW: I guess the Prime Minister

re-established relations with the

that right?

BARRINGTON: Well, Mr. Murrow, that wasn't even a storm in a teacup I'm afraid. Our relations have never been better, really.

MURROW: Tell me, at a reception such as the one you had this afternoon, do all of the visitors get a chance to exchange greetings with the guest of honor?

BARRINGTON: Oh yes, everyone without exception. Madam Nu, may I present Mr. Edward Murrow.

MURROW: Good evening, Madam Nu.

MADAM NU: Good evening.

BARRINGTON: Eileen, may I present Mr. Murrow?

MURROW: Good evening, Mrs. Barrington.

MRS. BARRINGTON: Good evening, Mr. Murrow.

MURROW: You must have had a rather busy day with that big reception, didn't you?

MRS. BARRINGTON: Yes, Mr. Murrow, it's been very busy and very warm ... [garvled] delighted to have the Prime Minister and Mrs. Nu with us.

MURROW: Mrs. Nu, how are you enjoying your first trip to America?

MADAM NU: [speaking Burmese]

MRS. BARRINGTON: [interpreting] Although this is her first trip to the United States she is very happy to be

here and she looks forward to her trip to the West coast very much.

MURROW: Mrs. Nu, have you had a chance to observe any American customs that might interest the women of Burma?

MADAM NU: [speaking Burmese]

MURROW: Will you translate for us, Mrs. Barrington, please.

MRS. BARRINGTON: Mrs. Nu says she hasn't had much time to observe the customs of the American women here that would interest the women back home but that she finds that the American women are very friendly, loving and warm hearted.

MURROW: Thank you very much, Mrs. Nu.

Ambassador Barrington, where is the Prime Minister?

BARRINGTON: The Prime Minister is in the study. May I take you into him, Mr. Murrow?

MURROW: Yes, thank you.

BARRINGTON: Thank you. Just one moment, please. Excuse me.

Mr. Prime Minister, may I present Mr. Edward Murrow.

MURROW: Good evening, Mr. Prime Minister.

NU: Good evening, Mr. Murrow.

MURROW: I know that you have had a very busy

afternoon meeting Americans and the Washington diplomatic corps. What question were you asked most often?

NU: They just wanted to know if I was enjoying my stay here and I replied to them that I enjoyed every moment of my stay in your country.

MURROW: And that was the question you were asked most often?

NU: Yes.

MURROW: Prime Minister U Nu has anyone asked you to describe your people in Burma, in, oh, say 30 seconds?

NU: No, but if I get only 30 seconds to describe my people I would say that the Burmese are as your Speaker said in the House of Representatives the other day - "they are a very proud people," but give me another 30 minutes and I should like to add that the Burmese people are as friendly and hospitable and warm hearted as the Americans.

MURROW: Well, sir, I know you come to us from Israel and Yugoslavia. What impressions did you gather in those two countries?

NU: The people of Israel are a wonderful people. I saw with my own eyes that they are trying to turn stones and sands into gardens and plantations and big cities and then in Yugoslavia I found that Marshall Tito is very popular. He is being surrounded by a group of young ardent men who are trying

to create a new socialistic [state] of Yugoslavia.

MURROW: Well, sir, as an author, do you contemplate writing a story of your travels?

NU: Frankly speaking, I wrote quite a lot of books before I became the prime minister, Mr. Murrow, but since I became the prime minister I have had no time to write, not even enough time to get inspiration.

MURROW: Then you don't really have time to do any writing between your travels and administering the government of your country?

NU: No.

MURROW: Prime Minister U Nu, I am told that Bernard Shaw was a great influence on your life. How did that come about?

NU: When I was a student in University College I read two of his books - CANDIDA and JULIUS CAESAR. I was so inspired by these two books that after I had read them I had written five Burmese plays but unfortunately they were not good plays because when I submitted them to a certain board for a certain price they were turned down as being mere dialogues, having no action.

MURROW: Tell me, have any Americans influenced your career

NU: You know Abraham Lincoln was a very brave

and honest statesman and I love bravery and honesty above all things in my life so Abraham Lincoln had a great influence on my career.

MURROW: Well, Mr. Prime Minister, I know that many of your countrymen see a similarity between Lincoln's career and yours?

NU: I do not know what similarities I have with your great leader and I shall be only too proud to have as many similarities as possible except of course the last one.

MURROW: Well, sir, let us go back in American history for parallels. Who is considered the George Washington of Burma?

NU: Of course I am very glad to answer that question. General A- is the Washington of Burma. He was a very brave man and the people of Burma love him more for his integrity. He is a wonderfully honest man.

MURROW: This word integrity and morality are two words that you use a great deal in Burma, are they not?

NU: Yes.

MURROW: Well, Prime Minister U Nu, I know you spent some time in jail in the course of Burma's struggle for freedom. Did you do any writing while you were in prison?

NU: Yes, of course, I wrote quite a lot of plays and novels, some of which have been translated into English.

MURROW: Well, I recall that Prime Minister Nehru of India once said to me that he thought that all writers and all politicians would be the better for spending a little time in jail. Do you agree?

NU: In the jail, Mr. Murrow, we have lots of time to think and create so I found the jail life rather beneficial though, of course, I don't like it at all.

MURROW: So you don't really recommend it?

NU: No ... [garbled]

MURROW: Good. Well, I wonder if we may go to broader fields. How is Burma making a contribution toward world peace?

NU: There is a saying in Burma which runs - "the troubled milk cannot make butter." We are not the kind of people who believe in troubled [?] butter. We believe that butter is made out of several [million] ingredients [?] of milk. Therefore even though Burma is a small country if we persevere in our thoughts for peace we may be able to help in building a bridge between the two blocs thereby bringing about better understanding and the lessening of tensions in the world.

MURROW: Well, sir, what of Burma itself? What are the great needs of your country?

NU: For the present moment we need quite a lot of foreign exchange and technicians, foreign exchange to finance

our projects and technicians to guide us in building and implementing the industrialization of the different programs.

MURROW: Well, sir, I gather that to many Americans Burma is represented by two roads - the wartime, Burma road, and THE ROAD TO MANDALAY. What are your prime tour attractions?

NU: The Road to Mandalay is, of course, a very interesting road and the G- is also another very interesting place where you will see endless rows of ancient monuments and Americans are very fond of visiting that place.

MURROW: Well, Prime Minister U Nu, just how much history or news of America, do your people get?

NU: We get plenty of news about America but regarding your history I'm sorry to say that at the present moment the Burmese people have not had much chance to know but the Translation Society, of which I am the president, is now trying to translate some of your history and in the course of time I believe quite a lot of Burmese will know your history.

MURROW: Well, I knew that you had translated a number of books from English into Burmese. Are any American books popular in your country?

NU: Of course. HOW TO WIN FRIENDS AND INFLUENCE PEOPLE by Dale Carnegie is the best seller there. It is very popular. It is very popular with all sections of the Burmese

population.

MURROW: And what other books are popular?

NU: There are several other books. I am sorry I cannot tell you offhand.

MURROW: Well, Prime Minister U Nu, I have known some reporters who thought that they could size up a country in a few hours or a few days. You have been in our country for about a week now. Have you formed any definite impressions?

NU: Mr. Murrow, I don't want to be irresponsible. You know what I mean?

MURROW: Yes sir.

NU: So I don't think I am long enough here to form definite impressions of your country but I can tell you this much: Giant buildings, the endless rows of monuments... [garbled] and the most interesting [?] are those little portable interviews on the television, such things make a very deep impression on me and when I write about my travels to foreign countries I will have to write more about it.

MURROW: Tell me, have you had a chance to do any shopping for your family at home?

NU: Not yet. I cannnot do it in a slip shod way you know, Mr. Murrow, because this is a very serious problem as far as I am concerned. I have four children.

MURROW: Yes.

population.

NU: And there is a very keen rivalry among them so the two boys just before I left Rangoon made it quite clear to me that I could bring anything for them to Rangoon but the things that I brought for them must not be in any way inferior to the things that I brought for my eldest daughter. If they are inferior they would be unacceptable to them so it is a very serious problem. I must look into it very thoroughly.

MURROW: Well, I wish you much luck in your search.

NU: Thank you, very much.

MURROW: Thank you very much, Prime Minister U Nu, for letting us come and visit you.

NU: Thank you.

MURROW: And would you say good night to Madam Nu and to Mrs. Barrington for us, please?

NU: Thank you very much. Good night, sir.

MURROW: Good night.

In just a moment we will take you for a visit with Connie Boswell and her husband.

[Commercial]

MURROW: New Orleans is the birth place of jazz, the blues and a lady named Connie Boswell. Since she, her sisters and even her parents were all musicians, there couldn't

have been a better city to grow up in. You probably remember the Boswell sisters singing on the radio in the thirties and later when the girls pursued their own careers, Connie singing in the movies, supper clubs, television and the stage. She has had a fair share of best selling records too with her twenty years with Decca. Connie and her husband Harry ~~Levy~~ Lindy live in this apartment house in mid Manhattan, overlooking Central Park. Before the park gets covered by snow again they will have celebrated their twentieth anniversary. Harry managed Connie before they got married and he still does. Good evening, Connie.

BOSWELL: Good evening, Ed, and welcome to our home.

MURROW: Thank you. Good evening, Harry.

LEVY: Good evening and welcome.

MURROW: Do you all have any special plans for the 4th?

BOSWELL: Well, I think about the best plan right now, we've been on the road so much we're going to stay right here in New York and enjoy our home for a week or so.

MURROW: Connie, tell me, was Harry responsible for that smash engagement you had recently?

BOSWELL: Well, I think if he had it to do over we'd probably hitch hike but I tell you just about the time

the plane was supposed to have landed in Chicago, while we were in the air, everyone on the plane I'm sure knew something was wrong, it was very, very tense and the gentleman sitting across from me finally said, "Connie, how about a song?" so I obliged with a little song called, COMING IN ON A WING AND A PRAYER that I did quite a bit during World War II. Well, afterwards when the plane finally landed it crashed as you probably well know.

MURROW: Yes.

BOSWELL: And about a month later I had to go into Chicago again on business and I ran into a friend of mine who is a publicity man and he said, "Connie, that was a pretty good piece of publicity that you pulled in Chicago, and I said, "What do you mean," and he said, "Well, when that plane crashed singing that song, COMING IN ON A WING AND A PRAYER," and I said, "Well, I've got news for you. Had that been a publicity stunt I would have at least sung one of my latest Decca recordings. That one I did not record.

MURROW: Harry, I reckon you and Connie must have had all sorts of experiences in your twenty years of traveling together?

LEVY: Yes, quite a few. One I remember quite well. Some years ago we were in London and we were invited to a party and we took a cab and when we got over to the place--

where the party was being held at, well, I got out of the cab to lift Connie out of the cab into her wheel chair and just about then somebody tapped me on the shoulder and said, "May I lift Miss Boswell out?" and I said, "Well, you know there is a special way of lifting her out of the chair-- out of the cab into the chair," and I said, "I think you'd better let me do this," and he said, "Oh no, I insist," so I said, "Well all right, here's how to do it," and suddenly he lifted Connie out of the cab and we rolled right on into the house and when we got into the house, well, somebody introduced me to the gentleman and it happened to be Prince George, who later was King.

MURROW: Connie, tell me, what's that you're working on?

BOSWELL: Oh this. Ed, this is a reproduction. I really bought it to wear around my head. It's a reproduction of a little Persian miniature and it was done originally in about the 15th or 16th century and the original piece? is now hanging in the Metropolitan Museum of Art but I thought it was so pretty that I have refused to wear it on my head and decided to bead it but you probably can't see it--

MURROW: Yes, I can.

BOSWELL: --with bugle beads and sequins and so on, so when I get it finished I am going to mount it and I am going to hang it on the wall. I think it will be very pretty

if I do say it myself and I do say it myself.

Murrow; Connie, it's lovely. Connie, about those newspaper pictures of you I've seen of you wearing cowboy boots with street clothes. Are you trying to start a new fashion or something?

BOSWELL: No, Ed. I'll tell you the truth. I've been dressing that way probably as far back as I can remember because I have been singing as long as I can remember and I've always worn the little cow boy boots when I used to go over and make my recordings or if I have to even do Christmas shopping during the winter time, naturally, and especially if I am in the East, so I wear the cow boy boots and dress kind of warm that way because I think it is very important to keep your feet warm and your neck warm particularly for a singer.

MURROW: Connie, let's talk about your singing. Do you rehearse very much at home?

BOSWELL: Oh, yes, I do quite a bit of rehearsing, Ed. As a matter of fact, I have a little room in here where I do all my recordings, I mean, well, my recordings, I have a recording machine. Would you like to see it?

MURROW: Yes, I would.

BOSWELL: All rightie - shall do.

LEVY: Shall do.

BOSWELL: I have a recording machine in there, Ed,

and I also have a victrola that I do a great many things on.

MURROW: Connie, how would you describe your style of singing?

BOSWELL: Oh, Ed, I don't believe I have a particular style but coming from New Orleans, Louisana where they always have the spirituals, I guess I get that rocking old feeling with the nfluence of the spirituals and of course the Dixieland jazz band started in New Orleans many, many years ago and I'm sure that was a great influence. I also studied cello. I started cello when I was about four years old and as you can see here I have my library. These are masters. They are not the regular records. These are the masters . . . [garbled] . . . and I have a chance to hear them before they are sold.

MURROW: Yes. Harry, do you play any musical instrument?

LEVY: No, I don't, Ed. About the only thing I think I-- well, I let Connie do all the singing. She has all the creative talent, as far as singing and music is concerned. I stick right to the managing end.

MURROW: Connie,

BOSWELL: Yes sir.

MURROW: Do you think we could persuade you to sing something for us?

BOSWELL: Why I'd be very happy to. I sit in here and sing all the time. If it's a little bit too warm to

sing outside I in here under the cool palm trees. Did you notice my palms, Ed?

MURROW: Yes, are they real palm trees?

BOSWELL: Well, the leaves are real but they are treated and put in a little thing that sticks on top of tree. Once in a while I have to have them re-treated so they're fire-proof but it's a real palm.

MURROW: Mm.

BOSWELL: Yes, I'll be happy to do a little song, Ed. As a matter of fact I'd like to if you don't mind, sing the song that my friend Milton G- over at Decca records selected for me and it happens to be my latest record and I'll do a few bars for you.

MURROW: Good;

[plays and sings]

BOSWELL: Learn to Pray Every Day. It's a great thought, Ed, isn't it?

MURROW: It is indeed. Thank you, Connie.

BOSWELL: Oh, not at all.

MURROW: Connie, with doing shows and all the traveling and rehearsing you don't have very much time for anything else, do you?

BOSWELL: Well, Ed, I make myself have a little bit time because I have quite a few hobbies. I love to write

music and, oh, do a great many things, but one of my big pleasures is painting. I have some paintings here, all of them are mine except the one in the middle, the flowers. That one was painted by Commedienne Beatrice Lillie and the one down here in the left hand corner is a picture of my Uncle Charlie and his dog Red. Of course my own dog, Rebel, gets a little jealous when he sees this one but when I have a little more time I am going to paint one of Rebel too.

MURROW: Connie Boswell, you really get a lot out of life, don't you?

BOSWELL: Ed, I get a great deal out of life. I don't think there's anyone in the world who gets any more actually out of life than I do. It hasn't been easy but I don't think anything worthwhile is that you get the easy way. I really think, well, I think the good Lord has offered us an awful lot of things. He sells us a lot of things and the price is right, the price is merely faith and a lot of hard work and I have had both of those - much of it. One of the things that I think I really get one of the biggest pleasures out of is being able to encourage and help other people. You see having the little difficulty that I had - I say little because I have overcome so much of it, but I can go into hospitals and talk to people and encourage them, particularly the young boys who came back from World War II and Korea and many of the young people

like today who have had ailments of different sorts. I can come in and talk to them and I do and I tell them all the things that they can do and they have no need to feel that the world has closed off to them because they happen to have a handicap and I feel I am a living example of what can be done because my little trouble started when when I was three years old and I have had an awful lot to overcome but I feel really wonderful about having helped so many people and I do a great many things. I try to talk other people into doing the same things I do such as, well, I have a three wheel tricycle that I ride around the house here, you know.

MURROW: Yes.

BOSWELL: But particularly when I'm alone. I travel all over it and I've even learned to do a little bit of tennis - riding on the tricycle that way. I swim. I ride horseback and I do just about everything and I just have a full life and a beautiful life.

MURROW: Well, Connie, thank you very much for letting us come and visit you, tonight, and good night.

BOSWELL: Not at all.

MURROW: Thank you, Harry.

LEVY: THank you, it's certainly been a pleasure.

MURROW: Good night.

BOSWELL: Good night.

MURROW: Good night to both of you.

BOSWELL: Goodnight.

MURROW: Good night. We'll be back in a moment.

[Commercial]

MURROW: Those are some of the people who made tonight's program possible.

Of course there are others, many of them, whose names we just don't have an opportunity to mention each week - telephone company men, the studio crews, the remote crews and to name just a few more names, Jack Beck, Sandy Bell, Nancy Cammarota, Vernon Cheesman, Bob Daley, Price Fisch, Charlie Grenier, Liz Scofield, Harold Schutzman, Hal Warner, Bob Wilson.

It may not have occurred to you but a considerable amount of manpower and equipment for our remotes come from our local stations. Perhaps you'd like a quick run-down.

As you probably gathered this is our last program till the Fall. We want to say in public our thanks to all those people good enough to permit us to visit them this year and, of course, to all of you who join us on Friday nights. We wish you a pleasant summer. See you again September 2nd. Till then, good night and good luck.

9/2/55	June Allyson, Dick Powell Margaret Bourke-White
9/9/55	Ethel Merman Mollie Parnis
9/16/55	Leonard Bernstein Jesse Owens
9/30/55	Don Newcombe Mr. & Mrs. Morris Cafritz
10/7/55	Jean Simmons, Stewart Granger Harold Russell
10/14/55	Charlton Heston Bert Bacharach
10/21/55	Julie Harris John Gunther
10/28/55	Terry Brennan Maxwell Taylor
11/4/55	Sammy Davis, Jr. Christian Dior
11/11/55	Mrs. Theodore Roosevelt, Jr. Gisele MacKenzie
11/18/55	Phil Silvers Harold Minsky
11/25/55	Orson Welles Eugene Meyer
12/2/55	Frederick March Mitch Miller
12/9/55	Abe Burrows Pierre S. DuPont
12/16/55	Kim Novak Leonard Lyons
12/23/55	Danny Thomas Burr Tilstrom
12/30/55	Arthur Murray Mrs. Catherine Marshall
1/6/55	Liberace Morris Ernst
1/13/55	Carol Channing H.V. Kaltenborn
1/20/55	Dorothy Kilgallen, Dick Kolmar Mr. and Mrs. Keith Turner

CBS TELEVISION

PERSON TO PERSON WITH EDWARD R. MURROW

SEPTEMBER 2, 1955 10:30 P.M.

GUESTS: JUNE ALLYSON AND
DICK POWELL
MARGARET BOURKE-WHITE

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live; there is no film. We have nothing to give away except intimate visits to the homes of interesting people, who may or may not have money.

Tonight we'll go visiting to Hollywood and Dick Powell and June Allyson. And then to Connecticut to talk with photographer Margaret Bourke-White. But first, a word of welcome to a new sponsor, the men and women who make and sell Elgin watches. We'll be ready to go in exactly thirty seconds.

(Commercial)

MURROW: Dick Powell and his wife, June Allyson, have achieved a measure of success in Hollywood many couples hope for but few attain. Their combined movie credits are very considerable, June's most recent being THE SHRIKE and THE McCONNELL STORY. Individually, they portray just about every sort of role. Both of them came up the hard way; and both have contributed much toward the entertainment of the American public.

Dick was born in Mountain View, Arkansas, a town nine

miles from the nearest railroad station. June was born within the shadow of New York City's Third Avenue El. From such different backgrounds they've managed to keep making hit movies, raise a family, and, on occasion, even find time to relax.

This is the Powell home, set in California's Santa Monica Mountains. The house is stone and shingled, surrounded by acres of live oak, lemon, and orange trees. Here, with their two children, Ricky and Pamela, the Powells can sometimes isolate themselves from sound stages, makeup men, reporters, and autograph seekers.

Good evening June, Dick.

POWELL: Hello, Ed. How are you?

ALLYSON: Hi.

MURROW: I gather you've been having a small heatwave these past few days.

POWELL: Here, I don't know whether you can see this or not, Ed, but look--108°.

ALLYSON: I wish you'd seen the paper last night. It was 110.

POWELL: You know that's pretty bad for Southern California.

MURROW: It certainly is. June, with all that acreage you've got, do you and Dick do much farming?

ALLYSON: Well, it isn't actually a farm. We have a lot of hills surrounding us, but---

POWELL: Why don't you tell him about the chickens, darling?

ALLYSON: Oh, well, that---Do you really want me to?

MURROW: Yes, please do.

ALLYSON: Well, when we first moved in I thought it was a farm and so we decided to raise chickens and we bought a thousand chickens and they laid very well; and I packed all the eggs in little cartons and I would deliver them to our friends. And I only charged them fifty cents a dozen until Richard one day sat down and he said,"we can't do this anymore, because I figured out that each egg is costing us $2.25."

MURROW: Richard, how about it, are you a nature lover or not?

POWELL: Well, I think so, Ed. I think that's the reason we wound up here at this beautiful place in the Mandeville Canyon. Have you seen the garden out there, the yard?

MURROW: No, I haven't.

POWELL: It's a little bit dark, but I think probably you could see, can't you?

MURROW: Oh yes. It's a lovely view.

POWELL: It is. Believe it or not, on a clear day way down in the canyon, oh, many miles, you could see Catalina. And also you could probably see the outline of the Santa Monica Mountains.

MURROW: Yes, I can.

POWELL: Lots of oak trees, and usually it's very nice except when it's as hot as it is tonight.

MURROW: Well, I hope it cools off soon. It's very comfortable back here tonight.

POWELL: Well, thank you.

MURROW: June, tell me, does Dick lend a hand around the house very much?

ALLYSON: Oh, yes, he's very handy. He's an amateur carpenter and an amateur builder; but as all amateurs, he never quite finishes anything. He's made some beautiful picture frames but we have a lot of pictures on the walls of our house only because Richard has drilled an awful lot of holes in the walls, for the sound system that never works.

MURROW: Dick, when you and June are both working I guess you don't get to see the children as much as you'd like, do you?

POWELL: Oh, Ed, I don't think we ever see them as much as we like, but we see a great deal of them every night for dinner and on weekends. We had put a lake out in front and it's full of fish, and I'm trying to teach the children how to fish. We see them a great deal.

MURROW: Well I did a little bit of that this summer myself, teaching my son to fish. Where are the young Powells now?

POWELL: Why they should be---It should be about

their bedtime. Shall we go look for them?

MURROW: Yes, can we?

POWELL: Yes, let's do. Come on, darling, this way.

MURROW: Wait a minute. We're out on the porch now, aren't we?

POWELL: That's right.

MURROW: It must be a grand place to entertain.

POWELL: Well, it is. You know, June fancies herself to be quite a barbecuer and we spread out all the kids here and all the neighbors' kids and our friends, and have a wonderful time.

ALLYSON: I really don't like to say this--I don't only fancy myself, I really am.

POWELL: Thank you very much, dear. Shall we go see the children?

MURROW: Fine, yes.

POWELL: Ah, here they are. Hi, Pamela, hi Muscles.

ALLYSON: Hi

RICKY POWELL: Mommy, may I sit here instead of by daddy?

ALLYSON: You can sit on my lap.

POWELL: There you are.

MURROW: Hello Ricky.

ALLYSON: Say Hi.

RICKY POWELL: Hi.

MURROW: Can you hear me all right?

RICKY POWELL: Yes.

MURROW: Ricky, what have you been doing this summer?

RICKY POWELL: I went swimming in my swimming pool daddy fixed up.

MURROW: Oh, you have. And Pam, did you go camping too?

PAMELA POWELL: Yes, I went to Tacaloma.

MURROW: Did you have a good time?

PAMELA POWELL: Yes.

MURROW: What did you like best about going to camp, Pamela?

PAMELA POWELL: Well---

POWELL: You learned to swim, didn't you?

PAMELA POWELL: I like swimming the best.

MURROW: And what else happened to you?

RICKY POWELL: I like swimming too---

ALLYSON: Oh, you too.

RICKY POWELL: ---Ed Murrow.

POWELL: "I like swimming too, Ed Murrow." Oh, I like that, don't you?

MURROW: What else happened to you, Pam?

PAMELA POWELL: What?

MURROW: I heard that you won some blue ribbons, did you?

PAMELA POWELL: Yes, I did.

MURROW: What for?

PAMELA POWELL: I'll let Mommy tell you.

POWELL: Mommy?

ALLYSON: Well, I'm very proud in this awful weather about Pammie. She won two first prize blue ribbons; one for being the best camper at Tacaloma and the other one for the best achievements, and also for the best swimming. I'm sorry, I almost forgot that.

MURROW: Ricky, Ricky.

POWELL: Say yes.

RICKY POWELL: What?

MURROW: Did you win any blue ribbons?

RICKY POWELL: No.

MURROW: You didn't? Why not?

ALLYSON: Why didn't you win anything?

RICKY POWELL: Me didn't get any.

MURROW: Oh, that's too bad. Ricky, I hear you're a very good worker though, around the ranch there. Is that right? Do you do a lot of work?

RICKY POWELL: Yes.

MURROW: What do you do?

RICKY POWELL: I go swimming all the time. I get up on the air---

ALLYSON: Oh, no, you always go water all the lemon

trees.

POWELL: That's right.

RICKY POWELL: I water all the lemon trees.

MURROW: Do you like doing that?

RICKY POWELL: Oh yes. I got little baby ducks.

MURROW: Oh, that's fine, little baby ducks. What color?

RICKY POWELL: Brown, and white, and green and blue.

MURROW: Well, Rick, Ricky, I imagine you are a little tired after all that work in the hot sun today, aren't you?

RICKY POWELL: I know it.

POWELL: I'll mash him a little bit later on, I assure you. I think it's about their bedtime,darling, don't you?

RICKY POWELL: I know it.

ALLYSON: Yes, I think you ought to be in bed now,Ricky. Will you kiss daddy please. That's a good boy.

MURROW: Good night, Pam.

POWELL: Good night, Pamela. Good night, Muscles.

ALLYSON: Good night.

POWELL: Oh boy, I'll have to put him to work real soon, I tell you.

ALLYSON: You know he's four years old and he hasn't made any money yet.

MURROW: Dick, as performers you and June probably

accept the fact that part of your life has to be lived in a sort of a public fishbowl. Does that ever bother you at all?

POWELL: Oh, Ed, not at all. You know I---No, no, never, because although we're used to being looked at and stared at--that's part of our business--I believe we'd be more bothered if we weren't looked at and stared at. That's the day I'll worry, won't you dear?

ALLYSON: Yes, I will.

MURROW: Tell me, have you two ever worked together in a picture?

ALLYSON: Yes, we have. Actually we've acted in three pictures, THE REFORMER AND THE REDHEAD and---

POWELL: Remember the first one, MEET THE PEOPLE?

ALLYSON: Yes, that's when I met you.

POWELL: You were horribly young at the time, if I remember.

ALLYSON: Yes, but I was so nice.

POWELL: And--that's all. Although now, Ed, we are going to do something exciting. I'm going to direct June in a picture.

MURROW: Oh, that should be interesting.

POWELL: You remember the old picture IT HAPPENED ONE NIGHT?

MURROW: Yes.

POWELL: With Clark Gable and Claudette Colbert?

We're going to make a musical out of it.

MURROW: Oh good.

POWELL: It's going to be fun being boss during the day, so to speak.

ALLYSON: Only during the day--I'll take over at night.

MURROW: June, I suppose you saw Dick in movies before you met him?

ALLYSON: Oh yes, I did.

MURROW: What did you think of him as an actor?

ALLYSON: Well, exactly the same thing I think now. I think he's just wonderful.

MURROW: Dick, can you remember the last time you sang in a movie?

POWELL: Ed, I couldn't exactly. I imagine it would be in the early 'forties or something like that.

MURROW: Well I remember that you were sort of the Eddie Fisher of the 'thirties. What were some of your hits?

POWELL: I wish I had been as good.

ALLYSON: You were.

POWELL: I started that early, I assure you. But I don't know--I still belt out a few notes now and then.

MURROW: Well what were some of your first hits, do you remember?

POWELL: Oh, from the picture FORTY-SECOND STREET,

the song FORTY-SECOND STREET and SHADOW WALTZ and YOU MAY NOT BE AN ANGEL and I'LL STRING ALONG WITH YOU.

ALLYSON: Ed, we have a little music room up here and we have a lot of Richard's old records. Would you like to go up there and hear one?

MURROW: I sure would.

ALLYSON: Come on, Richard.

POWELL: All right, dear. Go ahead, I'll follow.

ALLYSON: Okay.

POWELL: I hope to goodness you won't play any of them because they're a thousand years old. The kids now use them for checkers I think.

ALLYSON: No, they don't.

POWELL: Oh, I see.

ALLYSON: Now, come on here.

POWELL: Dear me.

ALLYSON: THE ROSE IN HER HAIR---

POWELL: My wasted youth, yes. Oh dear me.

ALLYSON: SHADOW WALTZ, SONG OF MARINES and MR. AND MRS.--oh, that's my favorite. LULU.

MURROW: Oh I remember that.

POWELL: Do you, Ed?

ALLYSON: Do you want to hear that?

MURROW: Yes, let's hear a bit of it. Could we?

POWELL: Yes, that was from a picture--well, I sang

that song with the Mills Brothers in the picture called TWENTY MILLION SWEETHEARTS. I believe we made it with Ginger Rogers. Lovely girl. She's still my dear friend. I'm ashamed to play it, but I will. LULU'S BACK IN TOWN; hold your breath.

(Plays record)

POWELL: I was never this young.

MURROW: Takes you back, doesn't it?

POWELL: Way back. Way back, Ed.

ALLYSON: Isn't that wonderful, really?

POWELL: That's about enough of that, Ed, I guess.

ALLYSON: Oh no.

MURROW: Well Dick, I know you used to play in a band once. Do you ever play any more?

POWELL: Once in a while. I played on Jack Benny's show not too long ago. Here's where I keep all my horns. Would you like to see them?

MURROW: Yes.

POWELL: Well I have a saxophone and a trumpet there. But this, Ed, is my pet.

MURROW: Wait a minute. What's that?

POWELL: Isn't it a horrible looking thing?

MURROW: What is it?

POWELL: It's a flugle horn.

MURROW: What's a flugle horn?

POWELL: I don't know. I call it a fat cornet. I

don't know the difference. It was given to me by Roger Wolfe Cahn. Do you remember him?

MURROW: Yes.

POWELL: Roger many years ago had a band of his own. I think he has the greatest collection of musical instruments that I've ever seen. I was on Long Island last year and he gave it to me.

MURROW: What sort of noise does it make?

POWELL: Pretty good. Bix Biederbecke taught me a chorus of IDA one time. I'll give you a few bars of it here, if I can take a deep enough breath.

(Plays music)

ALLYSON: Oh, that's wonderful.

MURROW: I think to take that deep a breath in a temperature of 108° is something, Dick.

POWELL: Oh, I love it. I've got something here, Ed, that I really prize. This, this old banjo. Can you see it, Ed, the mother of pearl on the back? It was given to me in 1926 when I was a banjo player with Charlie Davis' orchestra in Indianapolis, Indiana. I was a--I really couldn't play this thing very well. I could only play afterbeats and--I don't know--I used to stand up and put it down between my toes and sing a few little songs. I got along all right; it paid for the traveling trunk, the wardrobe trunk, I had an old Stutz Bearcat. But I don't---

MURROW: Do you ever play it now?

POWELL: I may bleed a little in the fingers here, but I'll try. It's been a long time. (Starts playing) Something's out of whack here; kids have been at it again. Close enough for jazz?

ALLYSON: It's very good.

(Powell plays and sings a few bars of SOMEBODY LOVES ME)

MURROW: More. More.

POWELL: Enough of that.

ALLYSON: It's wonderful.

POWELL: I don't think I can get through any more of it. I had a terrible time rehearsing that, Ed, and getting into shape. That is the old banjo, part of my precarious life.

MURROW: June, I think you were right. I think Ricky had been playing with that, before you picked it up. June, tell me, how often does Dick sing for you at home or do you just play his records?

ALLYSON: Oh, he sings quite a lot at home and he's very, very good. And we play his records a lot, Pam and Ricky and myself.

MURROW: Well, thanks very much for letting us come out and visit you on this hot evening. Are you going to do something to get out of the heat now for a while?

ALLYSON: Yes, we are. You tell him where we're

going.

POWELL: Well, Ed, we're going down to Coronado tonight. It's a little further south, but it's near the ocean and I think it will be much cooler, and we certainly hope you and everyone seeing you and talking has a wonderful Labor Day weekend, and be careful on the highway, will you Ed boy?

ALLYSON: Yes, I'd also like to say hello to my mother.

POWELL: Right. Hello, mother.

ALLYSON: Hi, mom.

MURROW: Thanks very much indeed, Dick and June, for letting us come and visit you.

ALLYSON: Thank you, Ed.

MURROW: Have a pleasant weekend.

POWELL: Thank you. Good night.

ALLYSON: Good night.

MURROW: Good night.

In just a moment we'll take you for a visit with the photographer Margaret Bourke-White.

(Commercial)

MURROW: Margaret Bourke-White is one of this country's great photographers, an author, and one of its best-known women. To get her pictures for life magazine she's traveled in 45 countries, worked from jets eight miles up in the sky and in an African gold mine two miles underground.

She was the first woman to fly a combat mission with our Air Force in World War II, and she also covered the Korean War. All of this after she had established herself as a fine industrial photographer. Sometimes I think Maggie Bourke-White has been everywhere and met everyone.

She lives in this eight-room house in Darien, Connecticut. She has five acres of woodland and here she can enjoy a peace and quiet she rarely finds on her Life assignments.

Hello, Maggie.

BOURKE-WHITE: Well hello, Ed.

MURROW: What are you doing with that camera?

BOURKE-WHITE: Well I'm going to point it at you in a minute.

MURROW: Why?

BOURKE-WHITE: Because I think you deserve to be photographed.

MURROW: Tell me, do you very often take pictures around the house?

BOURKE-WHITE: Actually I don't, Ed. I almost never go on a bus man's holiday.

MURROW: You just don't get any fun out of doing it unless it's professional, is that it?

BOURKE-WHITE: It has to have a purpose, I'm afraid.

MURROW: Well, I was once a member of the covey or clutch of people who helped carry Maggie Bourke-White's cameras

around. That was back in Germany during the war.

BOURKE-WHITE: I know, you poor thing.

MURROW: Tell me, why do you photographers carry so many cameras?

BOURKE-WHITE: Well, there are a couple of reasons. First of all, on a big trip something always breaks down and needs replacement. But mainly it's like having to have several surgeon's tools. You need different cameras to do different things, like having a large vocabulary.

MURROW: Oh yes. Well, you use about five or six cameras, don't you?

BOURKE-WHITE: Usually, yes.

MURROW: And with so many cameras I guess you can't resist shooting lots of pictures.

BOURKE-WHITE: Yes, but again, you shoot lots of pictures for a special reason. In the first place, it gives the editors more to work with for a layout; and then you're really shaping things up in your hand until you get to the finest thing, as though you were a sculptor and were carving something out. But sometimes I take just one, like this photo-mural. I was in Czechoslovakia--this was before the war--and I was just about to come back and they were rushing me to catch the plane and I folded away the cameras. It was raining and the sun came out just for one minute and I said oh, you have to stop. And I ran out and this peasant walked down the field

with his oxen, and this time I took just one shot and there it is.

MURROW: It's lovely too. Maggie, I know you've traveled more than a million miles. Do the discomforts ever get you down?

BOURKE-WHITE: No, they really don't, Ed, because I'm so crazy about traveling. When I was in India I remember that I used to have to do a lot of walking in tiny villages to get to them, and at night I'd always go back to the railroad station because it was the only place I could stay. And I had my bedroll and I'd be lying on this hard wooden plank, but I just loved every minute of it.

MURROW: With all this traveling and particularly the combat reporting that you've done, do you find the going tough as a woman?

BOURKE-WHITE: It's always tough in the beginning, Ed. I think it's a little harder to get started because people--men--don't have so much confidence in you, and then the more you work the more confidence they seem to have, and then I think it helps. In fact, that's one reason why it helps--people like you to carry my cameras. And I never say no if some able-bodied man tries to carry them for me.

MURROW: Maggie, I know you've seen a lot of suffering; disasters and wars, and last week you were up covering the flood story. Does seeing all of this disturb you or upset

you at all?

BOURKE-WHITE: Yes, but you don't dare let it disturb you when you have to do your work. I remember in--well, of course, you and I were both in the same part of Germany when we began walking into concentration camps, Buchenwald.

MURROW: Yes.

BOURKE-WHITE: And I remember that when I was working I had to have a kind of veil over my mind. But I feel that a photographer must report these things, that's part of our function, and I didn't dare let myself think how terrible it was. In fact, it wasn't until the next day when I saw my own negatives that I realized how terrible the thing was.

MURROW: Well, you had some personal disasters on assignment too, haven't you?

BOURKE-WHITE: Well in a way, when I was--but so far I've come out beautifully--when I was doing the helicopter story for Life, you may remember it, THE HELICOPTER LOOKS AT THE USA.

MURROW: Yes.

BOURKE-WHITE: And I had been photographing a set-up rescue, a phoney rescue just to get the pictures, and our helicopter went down in Chesapeake Bay, so then we had the real thing just like I photographed.

MURROW: But no one there to take pictures.

BOURKE-WHITE: No, and my five cameras went to the

bottom of the sea. I always lose five cameras at once, it was the same thing when I was torpedoed. And--oh, I have something I want to show you.

MURROW: That was on the way to North Africa, wasn't it?

BOURKE-WHITE: That was at the beginning of the North African invasion, and again five cameras went to the bottom of the sea, and I had a Zeiss which I put in my musette bag, just in case of enemy action, so I could cover it. And people were marvelously brave, they really were inspiring to me. How wonderfully people behaved and showed such courage, that really is why so many people were saved. Of course, some were lost. And our lifeboat wasn't working very well, the rudder had broken, and we started drifting away from the others and you think you're never going to be found, you know. And then in the middle of the next afternoon a British flying boat spotted us, but in the meantime each one of us had been carrying one of these emergency rations and I was so happy that I didn't have to use mine, so I've saved it and I use it as a paper-weight. I would never be without it, sometime I may need it.

MURROW: Well, Maggie, I know you've been shot at at sea and in the air and also in Korea. Did you ever shoot back, with a gun I mean?

BOURKE-WHITE: No, I've never shot back Ed, but it was funny in Korea when I was doing the guerrila raids they

insisted on my wearing a 45 and I said oh, that's ridiculous because I don't know how to use a 45 and they said, we'll teach you. So they took me out to a rifle range and set up a target and showed me how to hold the pistol and I shot five rounds and to my intense surprise I got five bullseyes.

MURROW: Good.

BOURKE-WHITE: And they were pretty surprised too, because they moved me back a few yards and I shot 35 rounds and I got 33 bullseyes. Well there was only one reason for this, as any photographer would understand, because the mistakes that you make as when you start to shoot they say you're apt to squint, you close your eyes when you're shooting, no photographer would do that. We've been so trained for so many years to hold the camera steady and then of course you have to look at so many things when you're a photographer. If you're shooting at a bullseye you're just looking at one thing, but a photographer has to look at twelve at once; you watch to see whether peoples' expressions match and whether they're all looking in the same direction, whether your composition is right, high-lighted right, so you couldn't help but see reasonably good with a gun. But I'm delighted that I've never had to use it.

There are a lot of things I want to show you, Ed.

MURROW: Yes, go ahead, Maggie.

BOURKE-WHITE: Especially these rugs that I brought

from South Africa, when I was doing the story for Life on the white bwana....

MURROW: Yes.

BOURKE-WHITE: And you may remember she was the London typist who married the African prince.

MURROW: I do.

BOURKE-WHITE: And she had a thorn hedge around the house; she hated reporters and photographers, but finally I managed to make friends with her and she helped me get this leopard rug. And she was having one made for her bungalow with fifty lion skins and a leopard rug like this sewn in the middle. So she helped me find one for my own home. And, oh heavens, I bring back an awful lot of stuff. When I went to Japan I brought back loads of china. In fact, if I keep on collecting china I'll just have to build an extra house to put it in. But the Japanese stuff is very beautiful; it's crude sometimes but lovely, and this dish was done by one of the great potters. It has a very lovely glaze, but I use it all the time. I believe in using things, I don't believe in putting them away. And this was one of these little saki cups, but I find they make splendid salt cellars. I've brought back a lot of those.

MURROW: Maggie, is that a table where you're putting those things?

BOURKE-WHITE: It certainly is. The table is just a

great big slab of glass, Ed. But I went to a sawmill and I had them saw out these two tree trunks of black walnut, and it's just natural, there's no finish on it. But I think it makes quite a nice table.

MURROW: Where do you do your work, when you're at home, Maggie?

BOURKE-WHITE: You mean where I'm writing? I do it everywhere. I especially love to write outside in the sun and I always sit in the sun, I keep moving away from the shade. And on rainy days, in fact in Winter also, I work here on this sun porch.

MURROW: You know, that reminds me that I've seen you only once, I think, since your book on India, HALFWAY TO FREEDOM, was published.

BOURKE-WHITE: Yes.

MURROW: That was a great job. It was a sort of marriage of words and pictures.

BOURKE-WHITE: Oh, I'm terribly glad you liked it, Ed. Thanks.

MURROW: The other one too, PURPLE HEART VALLEY, wasn't it?

BOURKE-WHITE: PURPLE HEART VALLEY was the one about the war in Italy. That's right, about Cassino.

MURROW: Have you got a new book in the works?

BOURKE-WHITE: Well I have, as a matter of fact, one

in the works and it's coming out this winter. I'm doing a book on the Jesuits. You remember that I did a Life story on the Jesuits not long ago; and I'm not writing the text, I have a wonderful collaborator, Father John LaFarge is writing the text, and then I'm writing a short piece for the book and he and I are doing captions together.

I have another book, too, in process, which will be a bigger and more personal book. But that's a long time away because I have a great deal of work to do on it still.

MURROW: Maggie, what's the thing you look for when you start on a story with a camera?

BOURKE-WHITE: I think the truth, Ed. I think the first thing you look for is the truth and a way to tell it, because this is really a very high profession to which we belong and it carries great responsibility with it, because so many millions of people see our pictures and the interpretation that we make is very important and goes a long way, and I think it is awfully important to study the subject and try to understand it so that you can really portray it in a forceful and truthful light.

MURROW: You were the last person to photograph Gandhi, weren't you?

BOURKE-WHITE: Yes, I was. I was the last person to have a long talk with him, and it was really miraculous that I should have had it, because this was on my last day in India,

and I had saved this interview with Gandhi as a sort of treat for myself on the last day. And when I saw him I mentioned a popular superstition about him which he himself believed. I said, "Gandhijhi, you've always said you would live to be a hundred and twenty-five years old. What gives you that hope?" And Gandhi startled me by saying, "I've lost the hope," and I said, "Why?" And he said "Because of the terrible happenings in the world. I can no longer live in darkness and madness." And then we talked about the atom bomb, which of course he was against, because he was the great apostle of non-violence. And I got up to say goodbye after the interview and something made me look back over my shoulder, and again I said "Goodbye and good luck." And it was only a few hours later that this man who believed that even the atom bomb should be met with non-violence was struck down with a revolver bullet.

MURROW: Well, Maggie, it's unfortunately time for us to say good night and good luck to you, and thank you very much for letting us come and visit you.

BOURKE-WHITE: Well I enjoyed it, Ed.

MURROW: Good night. Have a nice weekend.

BOURKE-WHITE: Thanks.

MURROW: We'll be back in a moment.

(Commercial)

MURROW: Next week from Denver, Mr. and Mrs. Bob Six. She's Ethel Merman. And from New York, Mr. and Mrs.

Leon Livingston. She's the fashion designer, Mollie Parnis.

There are some of the people who made this program possible.

(Screen credits)

MURROW: And now, from PERSON TO PERSON, good night and good luck.

* * * * * *

PERSON TO PERSON with EDWARD R. MURROW
Guests: ETHEL MERMAN and MOLLIE PARNIS
Friday, September 9, 1955 - 10:30 P.M.

MURROW: The name of the program is PERSON TO PERSON. It's all live, there is no film. Tonight in our series of informal visits we'll be dropping in on the homes of two highly successful career women and their families. One never took a singing lesson. The other never took a sewing lesson. Ethel Merman and Mollie Parnis. We'll be ready in exactly 30 seconds.

[Commercial]

MURROW: You all know Ethel Merman, star of stage, screen, records, television; she of that loud, brassy, honest voice, Ethel Merman, who has been described as a doll from Astoria, Long Island, with a trumpet in her throat. Cole Porter says she sounds like a band going by. Irving Berlin advised song writers never to write a bad song for her. He warned, "If you do, every last person in the theater is going to hear distinctly just how bad it is."

Two and a half years ago Miss Ethel Merman became Mrs. Robert F. Six. Her husband is a former pilot, who once worked as a newspaperman in San Francisco, and now is president of Continental Air Lines. He's a bank director and an oil company executive. Ethel and Bob Six live in this Normandy-style house with Ethel Merman's two children. It's at Cherry Hill about eight miles south of Denver, Colorado. It's in the middle of a

six-acre garden and it's called appropriately enough, "Six Acres". You can see the Rocky Mountains from their living-room window.

Good evening way out there, Miss Merman.

MERMAN: Hi, Ed.

MURROW: How are you?

MERMAN: I feel fine. How are you?

MURROW: Fine, thanks. The last time I saw you, I think, was about two years ago when Merman and Martin were in the same corner on a television show.

MERMAN: That's right, Ed. We did the Ford 50th Anniversary Show. If I remember correctly, you were on that, too, and did pretty well for yourself.

MURROW: Well, I think the most fun I had was listening to you two girls rehearse and then do the final performance. It was a great thing.

MERMAN: Thank you. We had a lot of fun doing it, too.

MURROW: Ethel, that looks like another old friend on the wall there; isn't it?

MERMAN: Oh, yes, that's me in PANAMA HATTIE. You may remember that show. I co-starred in that with my good friend, Bert Lahr.

MURROW: I do, indeed.

MERMAN: Yes.

MURROW: Ethel, we're almost two thousand miles apart, but just where are we in your house now?

MERMAN: Well, I'm up on the balcony overlooking the living-room.

MURROW: What are you doing on the balcony?

MERMAN: Oh, I always wanted to play Juliette. Wherefore art Thou, Romeo.

MURROW: At this distance I don't think we can even rehearse Romeo and Juliette, Ethel. Ethel, where's Bob?

MERMAN: He's downstairs in the library. Shall we go down and find him?

MURROW: Good. Why don't you lead the way and tell us about your home as we go.

MERMAN: All right. Now, over in that wing, Ed, is the master bedroom, and over here in this wing are the children's rooms. And this is the upstairs hall. These are the stairs leading down to the reception hall. Say, it wouldn't be very wise to slide down this thing, would it! And in here we have the library and Robert, I hope. He's supposed to be in here. Hello, Robert.

SIX: Hi, Darling. How are you.

MERMAN: Fine.

MURROW: Evening, Robert.

SIX: Hello, Ed. Nice to talk to you.

MURROW: It's nice to talk to you. I know you're a

pretty busy man and do a lot of traveling. Do you do your homework here in the library?

SIX: Well, this is a very comfortable library, and I have a lot of work to do for Continental Air Lines and Ethel helps me with it at times. In fact, I dictate to her. You know, she's an ex-stenographer and she's wonderful, and she's the greatest unpaid stenographer I've ever had.

MURROW: Is she still pretty good with that shorthand?

SIX: She's magnificent, Ed, let me assure you.

MURROW: Ethel, I've just been reading your book, "Who Can Ask for Anything More". Is this where you keep your files?

MERMAN: No, Ed. I have a little office upstairs where I have my files and I have a desk and a typewriter and I do all my own typing. I write my own letters. I've never had a secretary all these years I've been in show business, and I find it very amusing to do it that way.

MURROW: Well, having said that, you're going to have a lot of typing to do in the next few weeks, I bet.

MERMAN: I think I will.

MURROW: Bob, let's talk about flying for a moment, can we?

SIX: Right, Ed.

MURROW: When are we going to have jet passenger planes in this country?

SIX: Well, Ed, it looks to me like sometime in the second quarter of 1959 we'llhave jet transports available to the commercial public flying coast to coast in four hours and thirty minutes. In fact, my company, Continental Air Lines, now is looking at the Boeing and the Douglass transports today. They are both great aircraft. United Air Lines, American and ourselves are both looking at them. In fact, before that, the turbo-prop transport which is now flying on Capital Air Lines, called the Viscount, on which I hold an option for quite a few of these, and I'm going to England on the 24th, and Ethel's going with me, to talk to the factories again about the turbo-prop, which will come ahead of the jet transport.

MURROW: Uh, huh.

SIX: But both of these will be our standard transports by 1960 in America.

MURROW: Ethel, tell me, do you know anything about airplanes?

MERMAN: No, I don't know much about aeroplanes and I think Robert knows about as much as that about music.

SIX: She's so right on that, Ed.

MERMAN: Ethel, maybe you can fill in both of us. How do you rate the many great musical comedies you've played in?

MERMAN: Well, Ed, as far as importance is concerned, I think the first show that I ever did, and that was "Girl

Crazy". As a matter of fact, if it weren't for "Girl Crazy" I probably wouldn't be here talking to you now. And then, of course, as the years went on and I got bigger parts in shows--of course, "Anything Goes" was a great show---

MURROW: It was.

MERMAN: ---with the music by my wonderful friend, Cole Porter, and then "Call Me Madam", which was another great show. I loved the gowns in that and I also adored doing Irving Berlin's "Annie Get Your Gun". I just loved playing "Annie Oakley".

MURROW: Of course, you have enjoyed playing anything you have ever played; didn't you?

MERMAN: I think I have, yes.

MURROW: And now, except for occasional television shows, I gather you've given up Broadway and the bright lights to live in the shadows of the Rockies. How do you like it?

MERMAN: Oh, I just love it here; it's just wonderful. It's wonderful for raising children, and it's not that we're here all the time. I mean, we get to New York very often and we get up here to the mountains in 45 minutes.

MURROW: It must be a wonderful place to raise children.

MERMAN: It is, it's just great, and it's complete relaxation, and it's a wonderful, wonderful place to live in.

MURROW: Are the children home tonight?

MERMAN: Yes, they are. They're right in the living-room. Would you like to see them?

MURROW: Yes, of course.

MERMAN: All right, let's go visit with them then. Ed, I'd like you to meet my daughter, Ethel.

MURROW: Good evening, Ethel.

ETHEL: Hello, Mr. Murrow.

MURROW: How are you tonight?

ETHEL: Fine, thank you. How are you?

MURROW: Fine.

MERMAN: And, Ed, my son, Bobby.

MURROW: Hi, Bobby.

BOBBY: Hello, Mr. Murrow.

MURROW: How are you?

BOBBY: Fine, thank you.

MURROW: Ethel--big Ethel? Eh, I mean little Ethel. Do you have any desire to be a performer and singer like your mother?

ETHEL: No, Mr. Murrow, I like acting but I don't sing. I don't know whether I'd like to make it my profession though.

MURROW: What are you thinking of?

ETHEL: Oh, I like writing---

MURROW: Uh, huh.

ETHEL: ---and I thought about being an airline

stewardess. I think that would be fun.

MURROW: Well, your father might use his influence there, don't you think?

SIX: Ed, I'm so short of hostesses now I'm about to sign her up right this minute.

MURROW: Ethel, that reminds me. I've seen a number of your shows and I've often wondered do you ever sing anything soft and quiet like?

MERMAN: Well, I have, Ed. I've done some sort of, what you'd say, sentimental numbers in shows, but I do a couple of wonderful numbers in a new album, the Decca album that I've just completed. It's called "Memories" by Ethel Merman. It's 40 of the real old-time songs, and it's from the Gay Nineties to the Roaring Twenties.

MURROW: It sounds wonderful!

MERMAN: And in the album we have--oh, we have a dixieland jazz session and we have some of the George M. Cohan songs, and then we have--eh, oh, some sentimental songs like one--[sings] "Boy of mine, boy of mine, although my heart was aching....".

MURROW: Hey, Bobby, Miss Merman's "Boy of mine," have you been doing any hunting out there in Colorado?

BOBBY: Well, I shoot at empty beer cans with a BB gun Mr. Robert gave me.

MURROW: Uh, huh.

BOBBY: I guess that's about all.

SIX: Well, Ed, I'm just teaching him how to shoot now and I gave him this Daisy air rifle which is good for him but he's not allowed to shoot birds or rabbits or things around the place here; just at cans and targets to teach him how to shoot.

MURROW: You're getting pretty good at it?

BOBBY: Well---

SIX: He's pretty good right now.

MERMAN: He took a shot at an owl the other night that was up in a tree. There was this big 18-inch owl in one of our trees the other night.

MURROW: Robert, I know there's a well-known golf course not far from your house. Have you ever played with the President there?

SIX: Ed, I haven't played with the President. It's just about 200 yards to the first tee from our house. The President plays there almost every day. I'm not a very good golfer, Ed, and the President has not asked me to play golf, and I don't blame him very much for that. He likes to play with our ex-Governor, Dan Sorssen, who is a three-handicap player, and I'm not in that class. I'm about a 19-handicap player.

MURROW: That's about my speed, too.

SIX: Well, I might play with you some day, Ed.

MURROW: Well, let's do that.

SIX: We might follow the President around all the way through.

MURROW: Ethel, have you seen the President recently?

MERMAN: No, I haven't seen him this summer yet, Ed. I hope to before he goes back to Washington. Bob and I had a meeting with him last summer before he left Denver to go back. We went over to his office one morning, and, gee, the conversation was so interesting. Our President got on the subject of trout fishing and how he cooks the big trout that he catches, and we were supposed to be with him for about a half hour and things went on and on and on and Bob and I were with him for about an hour and I was very proud of him, he's such a wonderful, wonderful man.

MURROW: Ethel, could we go back to show business for a minute?

MERMAN: Yes.

MURROW: I know you've never had a singing lesson, but where did you get your best advice?

MERMAN: Well, Ed, my best advice came from my good friend, the late George Gershwin. He advised me when I was in "Girl Crazy" never to take a singing lesson, and I have always remembered that. I had a number to sing in that show called "I Got Rhythm" and I had to hold a note for 16 bars, and I had no trouble breathing and Gershwin advised me never to go near a

singing teacher. He said, "You seem to do all right now. If you go near a vocal coach you'll become diaphragm conscious," and so I never did. However, right here I want to show you this. It probably won't pick up on camera, but this is part of one of George Gershwin's original manuscripts which I have and it's the opening of the third act of "Girl Crazy" and right down here in the corner--of course, I guess you can't pick it up--are his initials, G.G. on his own manuscript paper. And here's a sketch of himself. He used to sort of "noodle" around when he was composing. If he just couldn't get the right note he'd start to draw and this is a sketch he did of himself and this I'll always keep.

MURROW: I should think you would. Ethel, I suppose people always ask you to sing at parties. Doesn't this become something of a bore?

MERMAN: Oh, eh, no, I don't mind it too much, Ed, but you see out here in Denver when I go to a party I'm sort of accepted as Mrs. Robert Six and not as Ethel Merman and there are very few people out here who ask me to sing, but by the same token, in so many places that I've visited it's a question of, "Oh, come on to my party, Ethel, and bring your piano player."

MURROW: Do you do much entertaining out there in Cherry Hill?

MERMAN: Yes, we do. We have a wonderful time out here. Of course, most all the entertaining is done right here

in our home or other people's houses. We don't have any night clubs like Morocco and Stork, 21, or anything like that. The answer is we do it all here, and usually in nice weather like this we do it outside on the patio. Should we go out there?

MURROW: Yes, of course.

MERMAN: All right. See you later, children.

MURROW: Good night, Ethel. Good night, Bobby.

CHILDREN: Good night.

MERMAN: Right out here, Ed, where it's usually so lovely, and, of course, Bob is the barbecue man of the family. He barbecues like nobody's business.

MURROW: Oh, I've heard about that. Bob, your reputation as a charcoal cook has spread to the east. Do you have any special secret about this?

SIX: Well, I like to barbecue a lot things but tonight we're fixing a steak and it's a very simple recipe which I'm very fond of and which is merely soy sauce, garlic and freshly grated ginger in there, and I'm going to put this steak on right now and when we're through with the program with you we'll come back here--if I don't drop this thing--we're going to have this after the show.

MURROW: I wish I could---

SIX: It's going to be very, very good.

MURROW: I wish I could drop in.

SIX; Well, I wish you could, too, Ed.

MURROW: Bob, you do quite a bit of jumping around the country; don't you?

SIX: Ed, I do. We have offices in Los Angeles, New York and around the country, and we have been recently recommended for a new route for Continental Air Lines from Chicago to Denver to Los Angeles which necessitates my traveling even more, and on these trips Ethel goes with me all the time that she is not working.

MURROW: Ethel, does that mean you're separated a lot even if you're not working on Broadway or in Hollywood?

MERMAN: Oh, no, not too much. As Robert said, Ed, when he goes away on trips I always go with him if I can, and, of course, if it's a matter of a day or two, why I don't bother because I like to be around the children also, but if he's away for a week or ten days Iusually go with him and I usually have fun.

MURROW: And you're both going to London before long; aren't you?

MERMAN: Yes.

SIX: We're both going to go, Ed, the 24th of the month to get to look over the British turbo-prop Viscount airplane, which is the forerunner to our turbo-jet airplanes in America.

MURROW: Well, I hope you have a wonderful trip and I hope to see you when you pass through New York.

SIX: Right, Ed.

MURROW: Good night, Mr. and Mrs. Six, and will you say good night to young Ethel and Bobby for us?

MERMAN: We will. Good night, Ed.

SIX: Good night, Ed.

MURROW: Ethel, one more thing.

MERMAN: Yes, Ed.

MURROW: I was reading the last line in your book, "Who Could Ask for Anything More" and that last line as you wrote it was, "I hope it's been nice knowing me." It certainly has been nice knowing you in your own home tonight.

MERMAN: Thank you very much, Ed.

SIX: Thank you very---

MERMAN: It's been nice being with you.

MURROW: I hope the steak turns out well, Robert.

SIX: That it will, believe me.

MURROW: All right. Good night. Thanks again. In just a moment we will take you for a visit to designer, Mollie Parnis.

[Commercial]

MURROW: Mollie Parnis is one of America's leading dress designers and head of the fashion house of Parnis-Linvingston. The Livingston is Mollie's husband, Leon. Mollie Parnis dresses have what they call a bi-partisan look. Included among her customers are Mamie Eisenhower and Margaret Truman.

Mollie and her husband went into the dress business 22 years ago. That was in the depths of the depression. If they had had one bad month they would have been out of business. They never had a bad month.

The Livingstons with their son, Bob, live in this building on Park Avenue here in New York City. They have a 10-room apartment from which they commute each day to their offices in the garment district. Mrs. Livingston, I presume.

Good evening, Mollie.

PARNIS: Good evening, Ed.

MURROW: Well, I'm considerably out of my field when it comes to ladies' fashions but I am always willing to learn. Is there such a thing as a good clothes sense?

PARNIS: Oh, absolutely, Ed. A girl either has it or she doesn't. A flare is something you come by naturally, but, fortunately, for the girl who doesn't, if she's careful and listens to good advice, she, too, can develop a personality.

MURROW: Well, you called Mrs. Eisenhower a dress designer's dream. Why is that?

PARNIS: Well, Ed, if you want to talk about Mrs. Eisenhower, let's go into the other room.

MURROW: All right.

PARNIS: Mrs. Eisenhower is a dress designer's dream for more than one reason, Ed. She has a devine figure. She always knows exactly what's right for her and she sticks to the

type that's good for her. This really is something every designer dreams about. She isn't a bit influenced by fads or last-minute fashions. Yet she's terribly style conscious. Does that make it any clearer?

MURROW: Yes, I think it does. I'm sure it will to the women, in any event, if it doesn't to me. Now another practical question. For a woman on a limited budget, what advice would you give her in the matter of collecting a wardrobe?

PARNIS: Ed, price and fashion have nothing to do with each other. A woman can be very well dressed on a limited budget if she chooses and selects wisely. I have known some women with not too much money to spend who have been on the best-dressed list year after year, and then I have lots of my own personal friends with unlimited budgets who really don't look as well as they might. I think this is something--choosing well and wisely. If ever you're in doubt take a little something off rather than add to, and be sure that you're developing or selecting the dress that helps develop your particular personality.

MURROW: I wonder if we could take another look at that dress you're wearing.

PARNIS: This dress sort of answers the description of my theory about clothes. It's easy to wear. It's a long-sleeved, low neck type of a--oh, let's talk about color. We call it lido red because I originally saw this color on the

beach boy on the Lido in Venice---

MURROW: Uh, huh.

PARNIS: ---and brought back a shirt and dyed the color and we've been selling it ever since.

MURROW: Now, if it isn't too personal, is this dress designed to do anything special for you, Mollie?

PARNIS: Yes. Tonight it was designed especially to cover the batteries.

MURROW: Oh, your portable microphone that you're wearing.

PARNIS: That's right.

MURROW: I don't suppose you'll ever forget the time that Mrs. Eisenhower and one of her guests showed up wearing the same dress, both of them Mollie Parnis dresses. How did you feel that day?

PARNIS: Well, my first reaction, Ed, when a reporter awakened me at seven o'clock in the morning, was to crawl under the rug, or maybe leave the country, but when I came to and learned how gracious and unconcerned Mrs. Eisenhower was--you remember her wonderful remark. She said to the other lady who had the dress on, "Oh, if I could look as pretty in it as you do, I'd be very happy." She really was wonderful about it.

MURROW: Mollie, tell me, could the same thing happen again?

PARNIS: Oh, definitely, Ed. I never make only one of

a kind. I'd go broke!

MURROW: Now, here's a question that's been bothering me for a long time. Why are women so sensitive; why are they so embarrassed, outraged, attempted to break into tears, when two of them turn up at a party wearing the same dress?

PARNIS: Ed, I've never thought about that before, but could it be because each woman figures herself a distinct personality? Or do you think it might be the competition? I think it's probably the competition more than anything else. I think if you walked into a room and saw a girl with a much better figure this would annoy you, or a woman with not quite such a good figure. I think some day we ought to ask a psychiatrist why women get so disturbed.

MURROW: And why men do not because if two men turn up wearing grey flannel suits they aren't particularly disturbed.

PARNIS: Well, if you came to my house for dinner you're apt to see six men in grey flannel suits.

MURROW: Tell me, does your family share your enthusiasm about the dress business?

PARNIS: Ed, they pretend not to, but I have a secret idea they do. Unfortunately, my husband couldn't be here this evening, but Bob's home. Would you like to meet him?

MURROW: Yes, I would.

PARNIS: Well, let's go in and talk to him. Ed, this is my son, Bob.

MURROW: Good evening, Bob.

BOB LIVINGSTON: Good evening, Ed.

MURROW: What's the dog's name?

BOB: This is Chante and so called because my dad speaks a peculiar, individual double-talk French, and no matter what he starts out to say, he ends up his sentences by saying "a la chante." So we named the dog Chante.

MURROW: Bob, are you a fashion expert, too?

BOB: No, I can't say that I am. My hobby is collecting prints and my main interest is politics. I am now doing some graduate work in history at Oxford.

MURROW: How do you like Oxford, Bob?

BOB: Well, it's colder than American universities are.

MURROW: It is, indeed.

BOB: But, otherwise, I think the most interesting single thing about it is that you find yourself both a student working fairly hard for a degree and, as well, an expert on every sort of Americana from football to, I don't know, the Supreme Court of the United States.

MURROW: You're going back shortly; aren't you?

BOB: Yes, I'm going back on Monday.

MURROW: Well, Bob, I don't suppose you or your father ever hear of that old refrain around the house, the one that goes, "I just don't have a thing to wear."

BOB: Well, as a matter of fact, we do, and like all men, we tend to take it with a couple of grains of salt. When you have only the decision as to whether to wear a blue or a grey suit, you find it a little hard to believe that a woman could say that when she's got a closet full of clothes.

MURROW: Mollie, I've been noticing some paintings on the wall. Who is the artist? You?

PARNIS: Oh, no, I wish I could, Ed. This is a Matise and it's our latest acquisition and we love it.

MURROW: It's a lovely thing.

PARNIS: Thank you. Ed, would you really like to see the picture that (unintelligible) part of this family right now?

MURROW: Yes.

PARNIS: Bob, would you bring Dad's painting in? You know, Ed, Barney never painted until a year ago and now he has become a real, serious painter and this is his latest work. This was to have been a surprise to Ginny and Quentin Reynolds. It's their dog, Philly, and here goes their surprise.

MURROW: You know, it seems to have a faint resemblance to Quent somehow from this distance.

PARNIS: Now that you mention it, I think it does.

MURROW: Bob---

BOB: Yes?

MURROW: I suppose you and your father must have talked about this at times. How do you think he really gets

along in this woman's world of fashion?

BOB: Well, Dad admires and likes Mother's clothes, but I think he's really a businessman at heart. In business he handles the financial end and design of all the fabric. He sometimes said he doesn't really mind it when people call him "Mr. Parnis" but he feels he has to draw a line when fashion editors start calling him "Mr. Mollie".

MURROW: Well, Mollie, to get back to fashion, what's the new style? What changes can we expect?

PARNIS: Oh, I think this year, Ed, women can really have a wonderful time. The clothes are a little slimmer, but, you know, a fashion is inclined to reflect the times and right now everybody and everything seems to be a little optimistic and we're doing pretty feminine, easy-to-wear clothes, a great deal slimmer, but away from the body. And also for the girl who likes a full skirt we are going to have plenty of nice new ones for her, too.

MURROW: Well, Mollie, what's the best bit of general advice you have when it comes to the wearing of clothes?

PARNIS: Well, I think the first thing I would suggest is be yourself. Never try to look like the cover of VOGUE or HARPERS because if you could see those girls who actually model for the cover of VOGUE and HARPERS, when they're through even they don't look that way; they look like women. And then whenever you're in doubt, I have a philosophy--and this even goes

for myself--take something off; you'll always be safer and surer, rather than adding to.

MURROW: Exactly how do you mean "take something off?"

PARNIS: Well, if you're not sure about the way you look when you'regoing out for the evening to a party, or if you're making a dress or buying one, take something away from the dress rather than add to it. You'll always be a little safer.

MURROW: That is, take off a bit of jewelry, or---

PARNIS: A pin, or that extra flower or that extra bow.

MURROW: Well, that will encourage a lot of people I am sure, Mollie.

Thank you very much, Mollie Parnis, for letting us come and visit you tonight.

PARNIS: Thank you, Ed.

MURROW: Good night, Bob.

BOB: Good night, Mr. Murrow.

MURROW: Good night. Thank you again, very much, indeed, and will you give our regards to Mr. Livingston.

PARNIS: We certainly will.

MURROW: Good night.

PERSON TO PERSON with EDWARD R. MURROW
Guests: HON. ANTHONY NUTTING and DOROTHY COLLINS and RAYMOND SCOTT
Friday, September 16, 1955 - 10:30 P.M.

MURROW: I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live; there's no film. Tonight we'll be visiting first with the British Minster of State for Foreign Affairs, the Right Honorable Anthony Nutting, and then we'll move on to the home of musician, Raymond Scott and his wife, singer Dorothy Collins. We'll be ready to go in exactly 30 seconds.

[Commercial]

MURROW: The Right Honorable Anthony Nutting is British Minister of State for Foreign Affairs, second only to Foreign Minister Harold McMillan. Anthony Nutting grew up, as they say, a proper English gentleman. He was born in Leicestershire. That's in the county of England. He rode the hounds. He attended Eton and Cambridge. He served in World War II where he lost his two brothers. Anthony Nutting started a career in British diplomacy and politics when he was 20 years old. And now at 35 he's Minister of State for Foreign Affairs. Right now Mr. Nutting is representing his country at the United Nations Disarmament Conference. He's living at the Ambassador Hotel on Park Avenue in a small suite. Mrs. Nutting and their three children are at home in England. They never know where the head of the family will be assigned next by the British

Foreign Office.

Good evening, Mr. Minister.

NUTTING: Good evening, Ed.

MURROW: Well, I know you spent so much time living in hotels in Cairo and Berlin and Madrid, Paris, Rome and other assignments, how do you compare American hotels with those you have at home?

NUTTING: Well, I don't think I'd better indulge in any comparisons, Ed. I think they might run up the bill here.

MURROW: Nothing more than that. All right, tell me, how's your family?

NUTTING: They're pretty well, thank you. Pretty well. The two boys are off to school this week.

MURROW: Uh, huh. Well, I spent some time in your county in England and I know it's riding country. Do you and the boys do much riding when you're home?

NUTTING: Well, not very much now, it's really too expensive. The cost of keeping horses and the cost of paying grooms and that. But we do a lot of shooting.

MURROW: Well, there was a time when you did a great deal of riding, though, wasn't there?

NUTTING: Yes, there was, indeed, but it kind of gave me up. I did a thing which you do when you're very young, but only when you're very young, which is to ride in a thing called a 3-year old hurdle race, and 3-year-olds are very apt to for-

Foreign office.

Good evening, Mr. Minister.

NUTTING: Good evening, Mr.

MURROW: Well, I know you spent so much time living in hotels in Paris and Berlin and Madrid, Paris, Nice and other assignments, how do you compare American hotels with those you have at home?

NUTTING: Well, I don't think I'd better talk in any comparisons, Ed. I think they might get us in the bill here.

MURROW: Nothing more than that. All right. Tell me how's your family?

NUTTING: They're pretty well, thank you. Pretty well. The two boys are out to school. [illegible]

MURROW: Uh, huh. Well, [illegible] in a [illegible] country in England and I know that [illegible] riding country. So, you know the boys do much riding when you're home?

NUTTING: Well, not very much now. It's usually too expensive. The cost of keeping horses and the feed or hay and fodder and that. But we do a lot of [illegible] riding.

MURROW: Well, there's a lot of [illegible] deal of riding, though, wherever [illegible]

NUTTING: Yes, there's a lot of [illegible] on us. I did a thing with my [illegible] only when I was very young, when I was [illegible] a 3-year old hunter [illegible] and I [illegible] [illegible]

get to put their front feet out in front of them when they land over a fence. The two in front of me forgot to put theirs out and I fell on top of them, and two fell on top of me, and I was a kind-of-a piece of jam in a sandwich. But that wouldn't have been so bad, only it was just before the war and a certain number of young English ladies were practicing nursing in preparation for the war, and they used to attend race meetings, and there were a few standing by this hurdle, and, unfortunately, they had only gotten as far in the book as artificial respiration and I had three broken ribs. They practiced on me.

MURROW: Could we talk shop for a moment? How are the disarmament talks going at the U.N.?

NUTTING: Well, can I go and get a cigarette while we talk about that?

MURROW: Good. Right. They have been going on for about three weeks now; haven't they?

NUTTING: They've been going on in New York for about three weeks. They went on in London for about three months and we made a certain amount of progress in London on what we would like to do in the way of disarmament, but we are still "hung up" on the question of how we insure that it is done. In other words, how we insure that a controlled organ can function effectively and make sure that everybody is doing what they have undertaken to do in the way of disarmament. That is the main stumbling block at the moment.

MURROW: And there hasn't been much progress in that direction, has there.

NUTTING: There hasn't been very much progress at the moment but we live in hope and we shall go on working for an answer to this control question.

MURROW: Tell me, what are your other official responsibilities aside from the disarmament conference?

NUTTING: Well, I shall be leading the British delegation to the United Nations Assembly which opens on Tuesday of this coming week and aside from that, I am, as you know, second McMillan in the Foreign Office and that means that I have to do my stint in the House of Commons answering questions, and opening and winding up debates on foreign affairs. In addition to that I have special duties and responsibilities in the Middle Eastern area. I look after that area and I am especially responsible to the Foreign Secretary for our Middle Eastern affairs.

MURROW: Of course, you negotiated the agreement with Egypt; didn't you?

NUTTING: Yes, I did.

MURROW: Well, all of your diplomatic duties and being a member of parliament, too, which came first, the politics or the diplomacy?

NUTTING: Well, I suppose the diplomacy came first, Ed, because the accident which I had steeplechasing kind of caught up on me when I became a soldier, and I wasmanipulated out of the

Army in 1940 and then I went to the British Foreign Office looking for a job and so I became a war effort diplomant.

MURROW: Well, were you eager to stand as a member of parliament the first time?

NUTTING: Well, I suppose I would have preferred to have about ten years knocking around the world in diplomacy before I went into the House of Commons. Various friends of mine--people in politics--prevailed on me to take the chance when it offered itself when I was 25 years of age, so I chanced it and here I am.

MURROW: Well, I've spoken to some British diplomats who feel that international conferences are rather tame compared to the old-fashioned "heckling" one gets in a British political campaign. Do you bear any "heckling" scars?

NUTTING: Not exactly. No "heckling" scars myself, but I'll never forget my first election. That was one of the roughest because that was the labor landslide when all but one conservative MP in my county, and that's me, was bundled out of office.

MURROW: That was in 1945, wasn't it?

NUTTING: That was in 1945, yes. And on one occasion I remember going to a meeting where there was an old boy holding the fort for me, and he was trying to keep off politics and he was talking about his world tours. I arrived at the hall and I heard pandemonium going on and this old boy was saying, "And now

we come to Albania!" And there was an old boy in the back of the hall who said, "Well, thank God we got to the bloody countries at last. We've been all around the world with both parties for the past 45 minutes!"

MURROW: And finally got to Albania.

NUTTING: And finally got to Albania. Then they got to me, and off politics.

MURROW: Well, if you weren't a politician and a diplomat, what would you like to do?

NUTTING: Well, I'd like to write. I'd like to write novels particularly.

MURROW: Well, have you ever made any serious efforts along this line?

NUTTING: Well, I've got something working up at the moment. It's a kind of an Anglo-American legend. I don't know whether it will ever come off. I've written the title but I haven't worked out the story yet. It's entitled "Mr. and Mrs. Pilgrim" but I don't know whether it will work out yet.

MURROW: Uh, huh. You used to write stories about cowboys and Indians, too, didn't you?

NUTTING: Yes, when I was a little boy I used to write stories about cowboys and Indians but they never seemed to work out. I don't know. I somehow always got the cowbays all tied to the same stake and being fried by the Indians. Then somebody, of course, came along and invented Rin Tin Tin, and, of

course, if only I had thought of that I'd have a book.

MURROW: Well, what do you regard as the most beautiful thing written in the English language?

NUTTING: Well, I think Shakespeare has it all the way along the line. Can I quote a little of him?

MURROW: Yes, of course.

NUTTING: Well, there's a book over here which has a speech from Richard II, which is, I think, my favorite of all, and I'll just quote a few lines from it because I think it is done in some of the most beautiful language.

"England, bound in with the triumphant sea,
Whose rocky shore beats back the envious siege of
watery Neptune,
Is now bound in with shame with inky blots and
rotten parchment bond.
That England that was once to conquer others,
Has made a shameful conquest of itself.
Ah, would the scandal vanish with my life.
How happy then were my ensuing death."

Pretty good stuff!

MURROW: It is, indeed. I remember Mr. Churchill once calling England "Our island home wrapped in the Atlantic mist." Tell me, do you ever find any fun in foreign affairs?

NUTTING: Yes, I think sometimes one gets a little fun. One meets some very good friends. I have some very good friends particularly on the American delegation to the United Nations. Cabot Lodge, and the leader of the American delegation, and Jerry Wadsworth, his No. 2, and I have here on the table a little momento which was given me by Jerry Wadsworth, just before

he left the disarmament conference in London. It's a monk and it's called "Louie". He gave it to me as a momento of our partnership in London during the disarmament conference there. "Louie" is for luck, he was told, because we were just about to have an election, but I reckon that "Louie" has caused us a lot of luck.

MURROW: You were talking a moment ago about the people you have met in your diplomatic career. Sir Winston Churchill doesn't make your list?

NUTTING: Well, Sir Winston Churchill, is, after all, in my own country and I would say ofthe people whom I have met in my diplomatic life, the people who have struck me most were, of course, your President, and then Mr. Spark, the Foreign Minister of Belgium, and Col. Nazza, the Prime Minister of Egypt. I think President Eisenhower has struck me most because of the tremendous integrity of mind, which he has. Spark for the desire to-- and the crusading spirit which he has put into his ideas for unifying Europe, and Nazza for the very remarkable job which he is trying to do in bringing a little happiness and a little well-being to the Egyptian people.

MURROW: Well, I know that at the age of 35 and even after 15 years of politics and foreign affairs, one doesn't look back, but what do you regard as your major accomplishment so far?

NUTTING: Well, I think of the accomplishment, if one

may call them so, I think the one that gave me the greatest satisfaction was the operation which I helped to conduct with Cabot Lodge in the United Nations Assembly last year when we got the resolution condemning the captivity of the American flyers by an overwhelming majority. And we had our desserts when we actually saw those flyers released from Communist China only the other day. Today, if I may strike a very personal note, I was particularly pleased to have a visit from Col. Arnold, the senior American officer of those flyers, who came to see me to tender his thanks for the part which the British Government had played in securing their release.

NUTTING: Well, Mr. Nutting, I know the British believe in the inevitability of gradualness when it comes to diplomacy, but what would you say are some other lessons they have learned in the area of diplomacy?

NUTTING: Well, I think--I don't know that we're (unintelligible) part of diplomats, but we have learned two lessons: One is, never threaten anything that you can't carry out, and the other is: in any negotiation, never ask for what you want but you contrive the negotiation in such a way that it's to the advantage of you adversary to offer it to you and then you accept it as a maximum concession, and in a spirit of compromise.

MURROW: Well, thank you very much, Anthony Nutting, for letting us come in and visit with you tonight.

NUTTING: Thank you, Ed.

MURROW: Good night.

NUTTING: Good night.

MURROW: In just a moment we will take you for a visit with Dorothy Collins and her husband, Raymond Scott.

[Commercial]

MURROW: A girl from Windsor, Canada, and a native son of Brooklyn, U.S.A. formone of the best-known music and marriage teams in show business, Dorothy Collins and Raymond Scott. You undoubtedly heard Dorothy singing on television and, of course, Raymond's music. In addition to composing and publishing music, Ray leads the Hit Parade orchestra. He got his early training with Andre Kostelanetz, eventually formed the famous Raymond Scott Quintette, and finally moved on to become a network musical director. Dorothy won a singing contest when she was 12, but she wasn't very impressed with it all. She had planned to be a secretary when she grew up, but things worked out differently. The Scotts are married three years. With their daughter, Debbie, who will be a year old next month, they live in this house in North Hills, Long Island, about a 40-minute ride from mid-Manhattan. They moved in only recently. I think that's right, isn't it?

COLLINS: Yes, that's right, Ed.

MURROW: Dorothy, how is the decorating coming along?

COLLINS: Well, it's a big problem because we haven't

got much furniture, but it's coming along.

MURROW: Ray, have you offered any helpful suggestions?

SCOTT: The only thing that I have been able to offer, Ed, was to say, "Dorothy, if you like it, why...."

MURROW: Oh, you compromise everything, is that it?

COLLINS: Yes.

SCOTT: That's about it.

COLLINS: As long as I leave his rooms alone.

MURROW: Ray, what about professionally? Do you still help Dorothy with her singing? Or perhaps I should ask Dorothy that.

COLLINS: Yes, because he does. He's been the only teacher I've ever had, and, of course, I never worked for---

SCOTT: I wanted Dorothy to say that for me.

MURROW: Dorothy, would you say he's tougher than others you've worked for?

COLLINS: Now, you've been listening to viscious rumors.

MURROW: No.

COLLINS: No. I really can't answer that, Ed, because he's the only person I've ever worked for. I used to sing with his orchestra and his quintette, and when he became conductor of Hit Parade I was out of a job--so was his quintette, but I was interested in myself. So I thought I'd get a job. I auditioned for the Blue Angel in New York. I thought I could get it. I

auditioned and I didn't get it, so that was the most crushing blow I can ever remember.

MURROW: But you got Ray. How did you meet him first?

COLLINS: I met him in Chicago during a summer vacation one year. I was visiting friends and they thought I had talent, and as you said before, I wanted to be a secretary and I really did, but he thought Raymond was a genious and if I would listen to him, that would be the most valuable opinion I could ever get. If he didn't think I could sing, then forget about it.

MURROW: I suppose once he heard you sing he was determined never to let you go.

COLLINS: Well, he fired me six times.

MURROW: No!

SCOTT: I didn't.

COLLINS: Yes, you did. I had to study in between and he let me sing for a while on the show and then it wasn't very good, so I studied some more.

MURROW: Six times!

COLLINS: About six times.

MURROW: There goes his reputation for judgment. Ray, have you anything to say in your defense?

SCOTT: I think that the only thing that I would like to say is that Dorothy is a very wonderful girl.

MURROW: You've forgotten the six firings. Tell me,

you've written a lot of songs, does composing come easy with you?

SCOTT: Composing itself, Ed, comes pretty easy, but putting it down on paper is a little bit more difficult and I've been thinking of various ways during the years to figure out a way to do it that makes it nice and easy and I have a machine I'd like to show you that helps me with that.

MURROW: Good. What do you call it?

SCOTT: I call it the music memory machine.

MURROW: Oh. I'd like to have a look at that. Where do you keep it?

SCOTT: I'd be very happy to show it to you. It's in the next room over here. And this is a place for lots of books but we haven't got lots of books as yet.

COLLINS: This room I'll tell you about when we come back in just a minute.

MURROW: Good.

SCOTT: And this is the--what do I call this? I call this the record and recording equipment room and I'd like to show you some of the equipment that I have here. This over here is an amplifier. This is recording equipment. This is an amplifier for this amplifier. This is a power supply for this. This is an ordinary tape machine over here and this is a multiple tape recording machine. This is the equipment for this, and this is for this---

MURROW: And this fits into that. Is that the way it goes?

COLLINS: Yes, and it all goes into---

SCOTT: I have something that really helps all this. This is test equipment for the disc recording equipment. This is test equipment, too, and this is test equipment, too, and this is test equipment, too, and I'd like to stifle a rumor at this time, Ed, that people who say, "I have test equipment to test the test equipment that tests the disc recording equipment." That isn't true. This over here, by the way, is the music memory machine.

MURROW: How does it work?

SCOTT: Well, that's a pretty big, complicated story.

MURROW: Well, take 30 seconds and tell us.

SCOTT: Well, if I may have 30 seconds to tell it, I'll be very happy to take it.

MURROW: Good.

SCOTT: And it goes something like this. You see, I work at the piano--sit at the piano. The machine records every idea that I get. Every idea that I get, I index the first number and whenever I wish I can find exactly the idea I was working on, and when I find it--excuse me, I must have a slight cough--I get this idea and it can be reproduced for analysis, study, and for criticism, and for listening, and it makes things lots easier that way.

MURROW: Oh, it's a sort of punch-button affair so that you can recall out of that machine something that you created earlier on the piano. Is that right, Ray?

SCOTT: That's exactly it, Ed.

MURROW: Tell me, have you always been interested in gadgets like this?

SCOTT: Oh, I've always been very interested in engineering and I probably would have made a career out of that if my brother hadn't talked me into sort of making music my career instead.

MURROW: Dorothy, how much do you know about all these gadgets?

COLLINS: Nothing. I have no real interest in it. I sing in one of these various microphones and that's about it.

MURROW: Ray, did you have a lot of interest in music as a youngster?

SCOTT: Oh, I was pretty interested in music and I'd like to tell you about a little story that happened once. It seems that my relatives insisted that when I was two years old I was actually able to accompany my father when he played violin and I played the piano. That's a story that I never believed because it seems just kind of impossible. Let me tell you what happened in Denver, Colorado just a while ago. We were riding in the automobile, Dorothy and the baby and myself and Dorothy was singing, and suddenly Debbie, believe it or not, she started

to copy exactly what Dorothy was singing, and not only with the right pitch and the right time, but with the right tone color and I was a little shocked, and perhaps it's true that I was able to do something at the age of two.

MURROW: Tell me, where is Debbie? Where is this latest prodigy?

SCOTT: She's in the cutest little bed right now and maybe she's not asleep.

MURROW: Would you go up and find out?

SCOTT: I'd be very glad to.

MURROW: Dorothy?

COLLINS: Um, hm?

MURROW: To paraphrase that song, there's nothing like a baby around the house, is there.

COLLINS: There certainly is not. Darling, would you see if Debbie's up?

SCOTT: I'll be glad to.

COLLINS: Okay, dear. No, the nicest thing that ever happen to me, and I'm sure to Raymond, was our baby. She's so cute and you just forget about problems when you see her because-- I don't know, there's something so innocent and nice and pretty about a baby. I even see it, and this bothers my mother because I see--if I see a puppy or a kitten, or even a cat, it reminds me of Debbie. Oh, darling, you're up. Hi, sweetheart. Gonna say "hello" to Mr. Murrow?

MURROW: Hello, Debbie.

COLLINS: Oh, she's fascinated by the piano.

SCOTT: Here she is, the cutest girl.

COLLINS: Say "hi", darling.

MURROW: Now, Ray, let's illustrate how musical Debbie really is.

COLLINS: Oh, she loves the piano.

SCOTT: Well, I'm quite proud of this girl---

COLLINS: Give us a tune.

SCOTT: And I would like to have Debbie and myself play a tune that she helped me compose. Now, believe it or not, you're going to see something happen here which is pretty remarkable. Now here is a tunecalled "Debbie's Tune". Debbie and her daddy wrote it. It goes like this. Now for a really wonderful thing. In this particular presentation of Debbie's talent, I am going to play the left hand, and Debbie, by herself, plays the right hand. [Voice of Debbie]

COLLINS: She sings, too.

SCOTT: Ready, Debbie?

COLLINS: Going to play? What, darling?

SCOTT: No?

MURROW: Ray?

SCOTT: I guess Debbie [Mixed voices]

MURROW: I have a suspicion that Debbie is more interested in her mother than she is in you, which is proper,

isn't it?

SCOTT: Believe me, if she is more interested in her mother than she is in me, that's a very good idea.

MURROW: Do you ever look for new ways to play the old-time, long-time hits?

SCOTT: Tell me, Ed, by that do you mean the old standards, or a tune that happens to stay on the Hit Parade for many weeks in a row?

MURROW: The one that stays on for many weeks.

SCOTT: Well, in a case like that we usually try to play it exactly as the public likes to hear it except maybe after 15 or 16 weeks we possibly make a slight modification of it, but we do believe that the way the record of the tune is recorded is the model for us because that's the way America likes to hear it.

MURROW: Debbie is ~~feeling deceived~~ stealing the scene, Ray. Hello, Debbie, do you like to sing a little?

COLLINS: Say "Hi" everybody.

MURROW: Do you like to sing a little?

COLLINS: Are you going to sing now?

MURROW: Just a little. Dorothy?

COLLINS: Yes?

MURROW: I wanted to ask you a few personal questions if I can tear you away from Debbie for a moment.

COLLINS: Uh, huh.

MURROW: Do you have any idea how many songs you've

sung since you began your career?

COLLINS: Oh, gee! I couldn't even guess, I don't think. I'm sorry.

MURROW: Hundreds?

COLLINS: Thousands, it must be.

MURROW: Thousands. Tell me this: have you ever mixed up the words or just plain forgotten them?

COLLINS: Maybe one or two words, but I have done it in a commercial. That's something I'd rather not talk about.

MURROW: Which is your own personal favorite?

COLLINS: From Hit Parade?

MURROW: Yes.

COLLINS: "Too Young".

MURROW: "Too Young". How does that go again? Does Debbie know that one?

COLLINS: I don't know. I don't think she likes it. Do you want to hear it? [Singing] "They tried to tell us we're too young...."

SCOTT: I guess that Debbie feels that perhaps you'd like to look at her this way.

COLLINS: You wanted to see her back anyway, didn't you?

MURROW: Yes. She has a lovely back of the head; hasn't she?

COLLINS: She's quite lovely herself.

MURROW: Why is that song your favorite, Dorothy?

COLLINS: Actually, I think, it's because it was around the beginning of Hit Parade for me and it was the first time I got to act--really act--that I can remember and I guess it's the "ham" in me or something. I enjoyed it.

MURROW: Debbie is doing a little acting, too. Dorothy---

COLLINS: Say "Hi".

SCOTT: Debbie is now saying, "Hi," to her TV audience.

MURROW: She has the gesture of a Roman Senator there. Tell me, Dorothy, what would you say makes a song a hit song?

COLLINS: Oh, I wish I knew that because I'd have 10,000 of them right now. I really couldn't say, Ed. What the people like, but that's a pretty broad statement.

MURROW: Do you ever sing in the shower?

COLLINS: All the time. Sound pretty good, too. I never have to warm up for that.

MURROW: What sort of thing do you sing?

COLLINS: Oh, anything. Even "Madam Butterfly" one fine day.

SCOTT: By the way, I'd like to add something at this time. Dorothy doesn't take a shower.

MURROW: I couldn't quite hear you, Ray.

SCOTT: I'm sorry, but I'd like to make a correction at this time. Dorothy does not use the shower; she uses the bath.

COLLINS: I take a bath. I don't like showers.

MURROW: But she sings anyway.

COLLINS: I sing.

MURROW: Thank you very much, Dorothy and Ray, for letting us come and visit you.

DOROTHY & RAY: Thank you.

MURROW: Good night, Debbie.

COLLINS: Say "Bye, bye." She's waving bye-bye.

MURROW: Good-bye. Good night, Debbie. Thank you very much.

COLLINS: Thank you. Good night.

PERSON TO PERSON with EDWARD R. MURROW
Guests: Jesse Owens and
Leonard Bernstein
Friday, September 23, 1955 - 10:30 P.M.

MURROW: I'm Ed Murrow. The name of the program is Person to Person. It's all live; there's no film. Tonight in our series of informal visits we're going to Chicago first to drop in on one of the great athletes of all times, Jesse Owens and his family. Then we'll move on to the home of musician Leonard Bernstein and his wife, Felicia Montelagra. We'll be ready to go in exactly 30 seconds.

[Commercial]

MURROW: Jesse Owens is generally recognized as the greatest track star of the last half-century. Records show that his performance--1936 Olympic games in Berlin where he won four first places--stands unmatched in modern times. Statistics will never indicate Adolph Hitler's reaction when he watched the 23-year-old boy from Danville, Alabama, run the athletes of the "master race" right into the ground.

Jesse, a graduate of Ohio State University, where he met his wife, Ruth, has never lost interest in sports. Today, in addition to his insurance business, Jesse, at 42, is secretary of the Illinois Athletic Commission. He will soon be going overseas on a special project for the State Department.

He and Ruth are married 24 years. They live in this Chicago apartment house with their three daughters, Gloria,

Beverly, and Marlene. Their home is about a half-mile from Lake Michigan, but Jesse's work is anywhere from one block to 12,000 miles away.

Good evening, Mr. Owens.

OWENS: Good evening, Mr. Murrow, and how are you this evening?

MURROW: Fine, thank you, and you?

OWENS: Very well, thank you.

MURROW: I'm glad we could make it before you leave on your trip. Where exactly are you going?

OWENS: Well, we're going to India, Singapore, Malaya, and the Phillippines for about 51 days.

MURROW: And what will you be doing on this trip?

OWENS: On the trip we will be talking about our American way of life, Mr. Murrow. We feel we have the best way of life in the world today. We're going to combat communism. We're going to show movies of the Olympic games. We're going to show movies on how to train for the Olympic games. Then we are going to hold seminars on community organizations and, also, workshops while we are there.

MURROW: Well, you look to be in almost good enough condition to get out your old track shoes again. Do you ever get that urge?

OWEN: Well, I'll tell you: Father Time certainly has taken care of that and sometimes I go to the track meets and

I sit on the side, and it certainly is a thrill to see the boys that are running today, because we certainly have some wonderful athletes in this world in which we're living.

MURROW: Well, the main purpose of this trip, then, is to show people abroad something of the sports and something of the community spirit in this country; is that right?

OWENS: That's absolutely right. And in regards to that we talk about our communities, and we talk about things that have happened. I'd like to say to you, Mr. Murrow, that this is the first trophy I had a chance to win back in 1929 when I was in junior high school. One here that I am very proud of because this trophy represents three world records and a fourth tied in a single afternoon. That's the shoe that I wore.

MURROW: That's the actual shoe.

OWENS: That is the actual shoe. The other trophy that I am very proud of--a trophy that was given to me by a poll of the Associated Press, the newspapermen and radio men throughout the country--representing the greatest athlete of the last 50 years. However, I want you to know that I'm not quite 50 years old yet.

MURROW: By the way, Jesse, is Mrs. Owens going on that Far Eastern trip with you?

OWENS: No, she isn't, but I'd like for you to meet my wife, Mr. Murrow, and, you know, we have a long ways from our den to our living-room, and I try to keep in shape by walking

this hall. It's about 30 yards from the den out to the living-room.

MURROW: How much more do you weigh now than you did when you were running?

OWENS: I weigh about 25 pounds more than I did in 1936, Ed, that was at the Olympic games.

MURROW: Yes.

OWENS: And this is my wife, Mrs. Owens, Mr. Murrow.

MURROW: Good evening, Mrs. Owens.

MRS. OWENS: Good evening, Mr. Murrow.

MURROW: Tell me: with this busy schedule Jesse keeps, I imagine that creates some minor problems for you; doesn't it?

MRS. OWENS: No, it doesn't, Mr. Murrow. We have gotten used to it and it doesn't create any problem at all.

MURROW: Jesse, could we talk to your girls?

OWENS: Yes, I want you to meet my oldest daughter, Gloria. She is now teaching school here in Chicago, and we're quite proud of her. She's teaching at Burke Elementary School.

MURROW: Good evening, Gloria.

GLORIA: Good evening, Mr. Murrow.

MURROW: What do you teach?

GLORIA: I teach the second grade.

MURROW: Do you enjoy it?

GLORIA: Very much, very much.

MURROW: Oh, and there are the other girls.

OWENS: Well, here I have over here the other part of my family, Mr. Murrow. Marlene, she is a junior at Parker High School here in Chicago.

MURROW: Good evening, Marlene.

MARLENE: Good evening, Mr. Murrow.

OWENS: And then I have Beverly, who is a senior there. She'll be graduating in January.

MURROW: How are you, Beverly?

BEVERLY: Just fine. How are you?

MURROW: Fine. Tell me, what do you girls do to keep busy when you're not studying?

MARLENE: Well, we belong to a social club and a church club. We have a charity ball every Christmas and we give food to needy families. And I'm a cheer leader.

MURROW: A cheer leader. Do you have a uniform?

MARLENE: Yes, I do.

MURROW: Beverly, what's next after you finish high school?

BEVERLY: I plan to go to Michigan State and major in elementary education.

MURROW: Uh, huh. And how about you, Marlene?

MARLENE: Well, I'd like to go to Ohio State and I'd like to be a private secretary when I finish.

MURROW: Well, Jesse, it seems to me the family is slightly prejudiced in favor of Ohio State with one exception.

OWENS: Well, here I have over here the other part of my family, Mr. Murrow. Marlene, she is a junior at Parker High School here in Ottawa.

MURROW: Good evening, Marlene.

MARLENE: Good evening, Mr. Murrow.

OWENS: And then I have Beverly, who is a senior there. She'll be graduating in January.

MURROW: How are you, Beverly?

BEVERLY: Just fine. How are you?

MURROW: Fine. Tell me, what do you girls do to keep busy when you're not studying?

MARLENE: Well, we belong to a social club and a church club. We have a sorority hall every Ottawa and we give food to needy families. And I'm a cheer leader.

MURROW: A cheer leader. Do you have a uniform?

MARLENE: Yes, I do.

MURROW: Beverly, what's next after you finish high school?

BEVERLY: I plan to go to Lindenwood Women's and major elementary education.

MURROW: Oh, huh. And how about you, Marlene?

MARLENE: Well, I'd like to go to Ohio State but I'd like to be a private secretary when I join in.

MURROW: Well, Tracy, it seems to us that Ohio is slightly prejudiced in favor of Ohio State with one [illegible]

Is that right?

OWENS: Well, that's very true. You know the reason for that. My wife and I attended there. My oldest daughter graduated from there, Ed, and, well, I feel very partial to it. We've had a wonderful time at Ohio State University and I consider it one of the finest institutions of learning throughout the country.

MURROW: Well, Gloria, you teach the second grade, don't you?

GLORIA: That's right, Mr. Murrow.

MURROW: Tell me this: do kids still bring apples to the teacher?

GLORIA: They certainly do and not only that, I had a little fellow bring me a cake just about like that. That's what makes teaching so wonderful.

MURROW: Did he bake it himself?

GLORIA: Yes, he baked it himself, and it was about the size of a pancake and just as flat.

MURROW: Did you eat it? Well, perhaps I shouldn't have asked that. Jesse, in an indirect way you've done some teaching yourself. I mean the work you do in trying to combat juvenile delinquency. You must have some very definite and experienced ideas on that subject. Have you?

OWENS: I certainly have. I think that children are the greatest people in the world. They're our future leaders, Ed,

and certainly those of us that have been so fortunate to receive so much in this world in which we're living--we have got to go back to where we have come to give a helping hand to those that are less fortunate than we. And if we cannot do that, then all the victories that we've gained will become a hollow thing, too, and I've always felt that any organization where you could help, as far as young people are concerned, is a job that you get a great deal of enjoyment out of. Here in the State of Illinois on my return, I had a long talk with our Governor just a few days ago, and I'm going to be able to do some work with our Youth Commission here in the State of Illinois. However, I have been working a great deal with an organization that I am very partial to--partial to it because of the youngsters that are there. We have about 1500 young people, but it's a small number in comparison to the area in which they live because in this area which is bounded by Wentworth and Cottage Road from 26th to 53rd Street here in Chicago, there are about 60,000 young people, but of these young people I am proud because of the fact that in this boys' club, which is located at 3947 South Michigan, on the south side of Chicago, they haven't had in the last 10 years, because of the programming that we have there--we haven't had one child that had ever been taken to the detention home, or a child that had been arrested by the 48th Street police station in which this club is located.

MURROW: That's a remarkable record.

OWENS: And one other thing about it, Ed, and that I am justly proud of: that we are trying to rebuild the organization--rebuild it because we want something there for the future citizens of our country, to make them realize their responsibilities as a citizen, and so we're having a drive at this moment that we're going on, and we're trying to raise these funds to build this organization.

MURROW: Well, Jesse, it's always seemed to me that sports is a great social equalizer. Would you agree with that?

OWENS: I certainly do because baseball--professional baseball--professional football and basketball, and throughout our colleges today it has been proven that athletics is one of the greatest equalizers of all times. I can think in terms of Jackie Robinson who went into baseball not many years ago--the tremendous job that he has done. The tremendous job in professional football, and in colleges throughout our nation. It's beginning to make people realize that a person now is judged upon his ability rather than his color.

MURROW: Mrs. Owens, you and Jesse were married when you were quite young; weren't you?

MRS. OWENS: Yes, we were, Ed. I was 16 and Jesse was 18.

MURROW: Well, in your particular case there is no question that early marriages work all right. Is there any special secret to them?

MRS. OWENS: Well, my special secret was to remain sweethearts at all times, and with Jesse's traveling all the time, it was very easy to do because we were always happy to see him come home.

MURROW: Well, Jesse Owens, it's been almost 20 years now since you won the Olympic games almost single-handed. What's your warmest memory of that August of 1936?

OWENS: Well, Ed, I'd say I have two. I remember a boy that I competed against in the broad jump. A boy that--we built a friendship and we corresponded with one another for a number of years. Then the war broke out and then I didn't hear from him anymore for a number of--I didn't hear from him anymore at all. Then in 1951 we were over in Europe at the Harlem Globetrotters and sitting in the hotel in Hamburg, Germany, I had the privilege of meeting his son and his widow, and after showing the pictures and letters that I had in my folder to this young man, and he in turn showed me the letters that I had written his father that he had in his scrapbook, and as a result of that day I am now corresponding with the son.

The other, I would think, was winning the 100 meters in the Olympic game. You know, Ed, it's a dream and desire of every American boy to become a member of Uncle Sam's Olympic team, and when he has become a member of that team, he looks to his specialty and something that he wants to win. And I wanted to win the 100 meters in the Olympic game worse than anything

else in the world, and after two days of competition, and we had boiled the field down to six men, these six men represented the fastest human beings, and out of it was to come one winner, and it was my good fortune through the help of God, and the help of a number of people on my side, and coupled with the ability that I did have, I was able to emerge victorious. But I think the greatest moment that a person can have is to stand on a victory stand far away from home, and then from the distance you can hear the strains of the Star Spangled Banner, and then suddenly you make a left turn, and then you will see the Stars and Stripes rising higher and higher, and the higher the Stars and Stripes go, the louder the strains of the Star Spangled Banner would be heard, and then after eight years, you think, well, this is it. And I think that is the greatest moment of my whole athletic career.

MURROW: Jesse, would you rather work with youngsters and keep them out of the juvenile delinquency courts and so forth, more than anything else you can think of?

OWENS: I certainly would because, you know, Ed, we talk about our youngsters, Ed. We think in terms of juvenile delinquency because it's written in our papers today, but if you would look through statistics, it would show that only 2% of our young people throughout our country are the juvenile delinquents. The other 98% are the worthwhile citizens. But, as I said before, that we that are so fortunate to be able to

receive so much, if we can give a little of ourselves to those that are less fortunate than we are, the 2%, we'd have a great nation.

MURROW: Thank you very much, Jesse Owens. Thank you, Ruth. Good night Gloria.

GLORIA: Good night, Mr. Murrow.

MURROW: Good night, Beverly.

BEVERLY: Good night.

MURROW: Good night, Marlene.

MARLENE: Good night.

MURROW: In just a moment we'll take you for a visit with Leonard Bernstein and his wife, Felicia Montelagra.

[Commercial]

MURROW: Leonard Bernstein is a composer, conductor and pianist. His wife, Felicia Montelagra, is an actress. Both lead full, professional lives, but they're seldom apart. Mr. Bernstein is 37 years old but he has been in the public eye for a dozen years. From the time he substituted for Bruno ~~Voiga~~ Walter to conduct the Philharmonic Symphony at the age of 25. Since then Leonard Bernstein has conducted or played all over the world, and he has written symphonies, ballets and opera, as well as scores first for the Broadway musical, "Wonderful Town" and the motion picture, "On The Waterfront".

Felicia Montelagra came to Broadway and television from Santiago, Chile. She is one of television's first full-

fledged dramatic stars.

The Bernsteins, Leonard, Felicia, and their children, 3-year-old Janie, and two-months-old Alexxander, live in this house in New York City. Their nine-room apartment is near Carnegie Hall and Broadway. They've been here for about three years.

Good evening, Felicia.

MONTELAGRA: Hello, Ed.

MURROW: Good evening, Lenny.

BERNSTEIN: How are you, Ed?

MURROW: Good. Lenny, it's always for me rather difficult to classify you professionally since you do so many things at the same time. What do you consider your primary occupation?

BERNSTEIN: Well, it's kind of hard myself to classify myself. I guess I'd have to say that my primary occupation is musician. Anything that has to do with music is my province, won't you say, whether it's writing it, or playing it, or conducting it, or studying it, or teaching it. As long as it's music I like it and I do it.

MURROW: Is yours a very competitive business?

BERNSTEIN: Well, it is actually, and for me it's five or six or seven times more competitive because I'm in so many fields in that one bigger field. But I find that I have a very good game, which is avoiding competition at all because if

somebody says to me that I'm not as good a conductor as Toscanini, which is certainly true, I simply reply that, after all, I'm a composer really, I'm not competing with Toscanini. If they say I'm not as good a composer as Travinski, well, I'm really a conductor and I'm not competing with him. There's no competition involved at all.

MURROW: Felicia, do you have any trouble keeping up with Lenny's activities?

MONTELAGRA: It gets pretty hard, Ed. I think this season promises to be a very hectic one. He's taken on a great many activities. Let's see. Among them he's writing two musical shows: one with Jerry Robbins and Arthur ~~Lawrence~~ Laurents; the other one with Lillian Hellman, an adaptation of Voltaire's "~~Caphrus~~ Candide". Then he's going to conduct the Symphony of the Air, and, I don't know, about six concerts, I think, at Carnegie Hall.

BERNSTEIN: Good. I see she knows this better than I do.

MONTELAGRA: Then he's doing four presentations for Omnibus television program, and you're doing the music for the production of "The ~~Lots~~ Lark". I'm sure I missed quite a few of them.

MURROW: Well, Felicia, what about you? Are you engaged in other things besides acting?

MONTELAGRA: Well, Ed, it gets very hard to do much more than take care of this household, my husband, children, and

acting. It takes the rest of the time that's left over.

BERNSTEIN: And memorizing my projects.

MURROW: Lenny, what's the big difference in the life of composer Bernstein and conductor Bernstein?

BERNSTEIN: Well, I suppose it's the difference--it's a personality difference--which occurs between any performer versus any creator. The performer, whether it's Toscanini or Tallulah Bankhead, or whoever it is, leads a kind of public life, glamorous, if you will, life, meeting always people, press agents, audiences, parties. In the case of a conductor of an orchestra and all the rest of it, it's a kind of, I suppose, extrovert life. It's an oversimplified word, but something like that, whereas a creative person sits all alone in this grey studio that you see here and just writes all by himself and communicates with the world in a very private way, and has a very active inner life rather than an active outer life, and if you're in both things, I guess it means that you have to carry around both personalities which ultimately means you become a schizophrenic and that's it, the end of it.

MURROW: Felicia, you must be interested in music, too; aren't you?

MONTELAGRA: Yes, I am, Ed. I have been ever since I was a little girl. As a matter of fact, music gave me the key to get to the stage. What I primarily wanted to do was to act and, of course, in Chile that was very much frowned upon.

MURROW: Yes?

MONTELAGRA: So I used music. I got here and here I am acting.

MURROW: Well, I've heard that because of the Bernstein's music, their musical interests, you have "his" and "her" pianos. Is that right?

MONTELAGRA: As a matter of fact, we have three pianos, Ed.

MURROW: I don't think I have ever seen the home that had three pianos in it.

MONTELAGRA: Well, we have and they're all his.

BERNSTEIN: Do you want to see them?

MURROW: Yes.

BERNSTEIN: This is one of them here. This is the one I work on since this is my studio. And in the living-room through the courtesy of the Baldwin Piano Company, we have two more little ones back-to-back which we use for playing duets on those occasions when we feel like playing two-piano duets.

MURROW: Could we see those two?

BERNSTEIN: Sure, I'd be pleased to show them to you. This is the way to the living-room. Just follow us, Ed.

MURROW: Felicia, who did the decorating in your home?

MONTELAGRA: Well, I think I did.

BERNSTEIN: Oh, she definitely did. She's been too

modest. This lighter won't work.

MURROW: I'll hand you a match in a moment.

BERNSTEIN: Here, take mine.

MONTELAGRA: Thank you.

BERNSTEIN: She's too modest to say that she did it all herself, but she did, and I mean literally did it all herself because she, for example, upholstered this chair and hammered it altogether with her own hot little hands.

MONTELAGRA: As you can see.

MURROW: Felicia, where did you get that big clock on the wall there?

MONTELAGRA: Actually it's not a clock; it's a watchmaker's sign. You know these old shops that used to have the clock on the outside with the big faces?

MURROW: Uh, huh.

MONTELAGRA: I saw it in Boston at an antique shop, fell in love with it, and I managed to let my husband know via somebody else.

MURROW: Then it doesn't keep time. Time stands still in your home when Lenny is composing. You were going to show us the pianos.

BERNSTEIN: Oh, yes, this way to the living-room, Ed. And I bet once more I can anticipate your next question. So why not jump the gun on you and say, "Yes, we will play something for you on the two pianos."

MURROW: Thank you very much.

BERNSTEIN: Oh, come on, everybody will understand.

MONTELAGRA: Oh, I haven't played in so long.

BERNSTEIN: Oh, you play so beautifully. Don't be silly. And, of course, accidentally we just happen to have a piece of music open to the same piece on both pianos, it being the second movement of the BachC-Major Two-Piano Concerto, which we will be happy to play for you. All right.

[Both playing piano]

BERNSTEIN: And so on for another five minutes of the same. It's beautiful.

MURROW: It certainly is. Lenny, how did you get interested in music in the first place?

BERNSTEIN: Well, I came from a family that didn't have any particular interest in music. We never had a piano or any musical instrument of any sort in the house, and one glorious day when I was 10 years old, a certain Aunt Clara of mine had to move away from the City of Boston where we lived and didn't know what to do with some of the heavier articles of her furniture, which included a massive, carved upright piano. And so this was moved into our house along with some overstuffed chairs. I saw this thing and fell wildly in love with it and have never left it since.

MURROW: Felicia, do you get much time to practice?

MONTELAGRA: As you can see, Ed, not very much.

BERNSTEIN: Why, you did marvelously!

MONTELAGRA: Thank you.

MURROW: You certainly did.

MONTELAGRA: No, really, it's very hard when you live with a musician who is such a professional musician. Actually, wherever he is he manages to hear what I'm doing and I can hear, "No, it's A sharp in the bass," or something like that, so I give up.

MURROW: Lenny, while you're at the piano, could you give us a sample of your jazz? I know you're interested in that, too.

BERNSTEIN: Oh, I'm terribly interested in jazz. I don't play it much any more because it's a simple time problem with all these interests, but I'll give you a sample. [Plays piano briefly] How's that? Is that enough to incriminate me?

MURROW: Encore! But you've always liked jazz; haven't you?

BERNSTEIN: Yes, I have, as a matter of fact. I've grown up with it. I heard it for as long as I ever heard any other kind of music, and as a result when I think of jazz--when I think of music I think of jazz as soon as I would think of Beethoven.

MURROW: Tell me: is there much demand today for the serious music?

BERNSTEIN: Well, I'm afraid there isn't in this

country, Ed. At least not in the sense, let's say, that there was 100 years ago in Vienna. What we--well, let me put it this way. If nobody ever wrote a symphony again in this country, I don't imagine there'd be too many people who would weep over it whereas there would be an awful lot of people who would weep if Rogers and Hammerstein never wrote another musical show. I think that's kind of our equivalent of the Brahms symphony in 19th Century Vienna. Probably what may happen, I hope, is that out of this very vital and active kind of music that we are producing in our theater, there may grow in the next half-century or full century a kind of symphonic music that's really indigenous of our own.

MURROW: Felicia, I have first things last, as usual. Where are the children?

MONTELAGRA: Blissfully asleep, I hope. I haven't heard them cry yet.

MURROW: Lenny, you made a reputation at an early age. Aren't you still one of the youngest conductors in America?

BERNSTEIN: Oh, that's my unfavorite question of the week.

MURROW: I'm sorry.

BERNSTEIN: I've always gotten so used to being called the youngest this-and-that composer and conductor and it got to be sort-of-a habit and now I'm actually terrified when I dis-

cover suddenly that I'm 37 and getting fat and grey and that I have two kids, and that there are students of mine who refer to me as "the old man" when I'm not around and that there are people around who talk about Bernstein's conditions in conducting that the students follow and I suddenly feel like a very venerable old duck!

MURROW: Well, you're aging very gracefully, Lenny.

BERNSTEIN: Thank you very much.

MURROW: Thanks very much. Thanks for letting us come and visit you tonight. Good night, Felicia.

MONTELAGRA: Good night, Ed.

BERNSTEIN: Good night, Ed.

MURROW: Good night. We'll be back in a moment.

PERSON TO PERSON with EDWARD R. MURROW
Guests: DON NEWCOMBE and
MORRIS and GWENDOLYN CAFRITZ
Friday, September 30, 1955 - 10:30 P.M.

MURROW: The name of the program is Person to Person. It's all live; there's no film. Tonight we're approaching the close of one season and the start of another, and so we'll be visiting first with the Brooklyn Dodger pitcher, Don Newcombe and his family over in New Jersey. Then we'll move on to Washington, D. C. where the social season is about to begin. This means we'll be dropping in on Morris Cafritz and his wife, Gwendolyn, the well-known Washington hostess. We'll be ready to go in exactly 30 seconds.

[Commercial]

MURROW: A major factor in the Brooklyn Dodger's sweep to the National League pennant this year was the pitching and the hitting of one Don Newcombe. He's the only 20-game winner playing in this series, and he's the leading batter on either team. He set a league record this season for home run hits by pitch--seven of them.

Newcombe is a graduate of the Dodger farm system; served in the Army; returned to major league ball last year, and, at the moment, having lost the opening game on Wednesday, he's waiting to get another crack at the Yankees over the weekend.

Don was born, grew up, and still lives in New Jersey.

with his wife and young son. This is the Newcombe home in Colonia, about an hour's ride from Ebbetts Field in Brooklyn.

Don, you usually drive to and from work; don't you?

NEWCOMBE: Yes, I do, Ed, every day.

MURROW: Did you do that today?

NEWCOMBE: Yes, I did.

MURROW: Well, what were you thinking about on the way home from the game?

NEWCOMBE: Well, I had my dad with me, Ed, and we talked about the game quite a bit, and we were very glad that we won today, and, you know, my father's quite a fan, and we were saying it's better to be only one behind than three behind.

MURROW: Well, I guess all three of us: you, your dad, and myself, feel a little better tonight, Don. How do things look tonight? Are the Dodgers going to make it, or are we going to have to wait until next year again?

NEWCOMBE: Well, the way the fellows on the ball club talk, Ed, we're going to make it. We have a lot of confidence and they're all "hepped up" about this series.

MURROW: Let's see, tomorrow it will be Erskine, won't it?

NEWCOMBE: That's right.

MURROW: And, presumably, a fellow named Newcombe on Sunday; right?

NEWCOMBE: That's the story, Ed, yes.

MURROW: I was watching as you walked off the field after that game on Wednesday, or, rather, during it, and I was wondering does the heckling from the fans get under your skin at all, Don?

NEWCOMBE: Yes, it does, Ed. Every once in a while you get a fan that runs right up to you and calls you bad names but there are too many wonderful people in this world that those heckles, you just let them go by the boards.

MURROW: And you sort of get used to it; don't you?

NEWCOMBE: That's right, Ed.

MURROW: Tell me, how is Mrs. Newcombe taking all the series excitement?

NEWCOMBE: Well, she's upstairs, Ed, let's go find out.

MURROW: All right. You're a big man. How tall are you, Don?

NEWCOMBE: I'm 6'4", Ed, and I weigh 240 pounds.

MURROW: Well, I see you have to stoop to avoid hitting the ceiling.

NEWCOMBE: Yes, I do.

MURROW: Do you have any trouble getting comfortable in those pullman berths when you're on the road?

NEWCOMBE: Oh, yes, I have to sleep cater-cornered, although I sleep pretty well on the train. I'm all right as long as my feet are sticking out of the covers.

MURROW: Well, you've had a big year as a hitter.

Which would you rather do, pitch or hit?

NEWCOMBE: Well, the money is in pitching, Ed, if you win any ball games at all, and with a club like the Brooklyn Dodgers you get a chance to hit if you stay in the ball game, so I think I'll take pitching.

MURROW: So you pitch partly in order to be able to hit, is that it?

NEWCOMBE: That's right, Ed.

MURROW: Tell me, how much weight do you lose pitching an average game?

NEWCOMBE: Well, I lose 15 pounds sometimes. Sometimes I lose about ten pounds. This is Freddy, my wife.

MURROW: Good evening, Mrs. Newcombe.

MRS. NEWCOMBE: Hello, Ed.

MURROW: How are you standing up under the strain of this series?

MRS. NEWCOMBE: Well, I'm a little weak but I think I'll survive.

MURROW: Tell me, is it true that Don is a big help around the house?

MRS. NEWCOMBE: Yes, he is.

MURROW: What sort of thing does he do?

MRS. NEWCOMBE: Oh, I don't know. He fixed the lights better. Oh, different things. Little things that I can't do.

MURROW: Well, with hands like that he could probably

do it without any pliers.

MRS. NEWCOMBE: I think so.

MURROW: Freddy, the other day Don paid you a fine compliment while we were lunching together. He said you are one of the few people who can talk sense to him when the situation requires it. Does that mean that he's a sort of moody fellow at times?

MRS. NEWCOMBE: Well, I don't think he's moody. He has his moments like anyone else, but--oh, I don't know.

MURROW: Then you just speak sharply to him when he gets down in the dumps. Is that it?

MRS. NEWCOMBE: Or else don't say anything to him at all.

MURROW: Does he have to watch his diet?

MRS. NEWCOMBE: Well, I don't think I--I just don't prepare those things that are fattening like potatoes. We like spaghetti and I'll prepare that occasionally.

MURROW: Well, doesn't he ever eat anything fancy much?

MRS. NEWCOMBE: Oh, I think more or less he likes regular foods.

MURROW: I'm told he's very fond of blintzes. Is that right?

MRS. NEWCOME: Oh, I don't know. He enjoys eatting and so do I.

MURROW: Don, your roommate, Roy Campanella, had himself quite a day today; didn't he?

NEWCOMBE: Yes, he did, Ed. That Roy's quite a ball player; isn't he?

MURROW: He really hit that ball today.

NEWCOMBE: Yes, he did.

MURROW: Well, since the two of you room together when you're on the road I suppose you share pretty much the same interests; don't you?

NEWCOMBE: Yes, we do, Ed. You know on the road we play quite a few night games and Roy and I go to two movies, sometimes three movies a day after breakfast. The most common thing that we don't have in common is, Roy reads his Bible and says his prayers at night and I guess that makes me somewhat of a sinner because I don't do it regularly.

MURROW: Don, as you may recall, we visited Roy and his family on the first Person to Person program. Did Roy give you any good advice about tonight?

NEWCOMBE: Yes, he did. When I got the word that I was going to be on your show, I asked Roy about it and he said, "It's going to be quite a new experience for you and I think you and your wife are going to enjoy it very much."

MURROW: Well, is it going all right so far?

NEWCOMBE: Very nice, yes.

MURROW: I remember Roy telling us that his family had

a fairly hard time when he was a youngster, a tough time making ends meet. What were things like for you when you were young?

NEWCOMBE: I imagine they were somewhat the same as Roy's, Ed. My father had a good job when I was young. He was a chauffer for the same family for 28 years, but I remember like when we were kids--I have three brothers, Ed, and I wanted a set of drums and we all wanted bicycles but my father and mother couldn't afford them, and that kind of hurt us a little bit, but we understood that they were doing the best they could for us and we went along with them.

MURROW: Freddy, tell me, what keeps you busy when you're not occupied with baseball?

MRS. NEWCOMBE: Well, I keep my home and I have Gregory, our son.

NEWCOMBE: She's quite an interior decorator, too. I'd like to show you something that she's done here, Ed. She made this lamp right here out of a piece of driftwood that we found down in Miami when we were down there for spring training last year, and I give her the devil because the thing was taking up too much room in the trunk of my car to bring it home, but I went away barnstorming and I came home, and she asked me, "Don, do you notice anything new in the house?" I said, "No." She said, "Look at that lamp. Have you ever seen it before." I said, "No," and she said, "Well, that's that piece of driftwood that you didn't want to bring home."

MURROW: It's a lovely thing. What's the shade made of, Don?

NEWCOMBE: It's made out of some sort of linen that Freddy got, Ed. She done everything herself--put the "N" and everything on the shade. She done quite a job, I think.

MURROW: She certainly did. Don, tell me, what about this talk that the Dodgers aren't really up for this series; that perhaps you won the pennant a week too early. Anything to that?

NEWCOMBE: I don't really believe so, Ed, because Brooklyn teams have won pennants early before and it's just a case of maybe some fellows have had a little letdown, maybe resting a little too much. I know myself, I got sick and I laid around and rested, see, and I wasn't quite up on edge for this series, but as we go along I'm pretty sure that we'll get in shape and everything will be fine because we have a wonderful bunch of ball players on this ball club, Ed.

MURROW: And you think about tomorrow and Sunday will be the time, huh?

NEWCOMBE: Well, we're really "hepped" up. We're trying to beat these Yankees awful bad.

MURROW: Who's the toughest hitter in that Yankee lineup?

NEWCOMBE: Ed, for me they're all tough, but we respect Yogi Berra quite a bit on that ball club.

MURROW: Don, there's an addition to your family, isn't there?

NEWCOMBE: Yes, we adopted a little son, Ed. His name is Gregory. Freddy, would you mind getting Gregory so everybody can see him?

MURROW: Do you sleep well the night before you pitch?

NEWCOMBE: Yes, I do, Ed. A lot of people ask me that question. They wonder if I sleep well. I sleep very well. I have a good dinner and then I sit around and watch television a little while and then I go on up to bed. I sleep pretty good.

MURROW: Not much chance of your going in there tomorrow if Erskine gets in trouble, is there? You normally don't work out of the bullpen.

NEWCOMBE: Well, not normally, Ed. I haven't had too much luck out of the bullpen lately. We have some very fine pitchers in the bullpen of ours but I don't think they'll be needing me down there.

Here he is here, Ed. About time for his 11 o'clock feeding. I bet he's going to be mad.

MURROW: Hello, Gregory.

NEWCOMBE: Hi. Say, "Hi."

MURROW: How old is he, Don?

NEWCOMBE: He's six months, Ed.

MURROW: Well, Don, I suppose it's too early to talk about your son's future, but what about yours?

NEWCOMBE: Well, Ed I think quite a bit about my future, but here's a lot of my future right here, and sitting here on my right, and I'm going to try to stick with both of them.

MURROW: Well, Don, it's been very pleasant visiting with you, and Freddy and Gregory, but before we say good-bye, you're reasonably confident about tomorrow and Sunday; aren't you?

NEWCOMBE: Yes, we are, Ed, believe me. If you could see some of the fellows on our ball club in the clubhouse you'd realize we're out there giving them everything we've got this year.

MURROW: Is it true that by and large throughout the season the Dodgers have sort of gone the way Campanella has when he's up there hitting, and then the team is hot?

NEWCOMBE: Well, Ed, as you know "Campy" is a very important factor in the Brooklyn works and when he goes I think the Dodgers go, and if he starts going the way he was going today, we're going to be awfully rough, believe me.

MURROW: Well, Don Newcombe, one final question before we leave you. As an old friend, you wouldn't have a pair of tickets for tomorrow, would you? Has anybody asked you that before?

NEWCOMBE: Well, I got a lot of telephone calls, Ed, Freddy and I, and we found a lot of new friends since we won the

pennant. Believe me, I wish I could help you, but I'll try awful hard.

MURROW: People you haven't heard from for 20 years are suddenly old friends. Is that it?

NEWCOMBE: Well, not quite 20 years, Ed, but it's been a long time.

MURROW: Well, thanks very much, Don. Good night, Freddy. Good night Gregory.

NEWCOMBE: Good night, Ed.

MRS. NEWCOMBE: Good night.

MURROW: Good night and thanks very much.

In just a moment we'll be taking you to Washington for a visit with Mr. and Mrs. Cafritz.

[Commercial]

MURROW: Gwendolyn Cafritz is one of Washington's best-known and busiest hostesses. Mrs. Cafritz and her husband, Morris Cafritz, a leading builder and real estate man in Washington, have had their home graced by some of the best-known guests in American political life. Both are very active in Washington's charitable and civic affairs. Mrs. Cafritz is co-chairman of the local Community Chest and U.S.O. Drive.

Sunday, through that drive will come some 400 persons to attend a cocktail party that has served for years as sort of the unofficial opening of Washington's social season.

The Cafritz home is on ten acres on Foxhall Road, one

of Washington's more fashionable streets. Across the street is the Belgian Embassy, and the German Embassy is just down the street. From their rear terrace the Cafritzes have a view of the Capitol, Washington Monument and Lincoln Memorial. And through this front door have come visiting vice presidents, senators, ambassadors, and the nation's top military men.

Good evening, Mrs. Cafritz.

MRS. CAFRITZ: Good evening, Ed.

MURROW: Is everything ready for your big Sunday party?

MRS. CAFRITZ: Well, I hope so, Ed. It's a thing that I've done for years but this year there's something very particular in my mind. Like all good Americans, I hope and pray the news from Denver continues to be good and that the health of our beloved President will continue to improve. Then, of course, I also hope that it will be a lovely day so our friends can enjoy the view from the terrace and maybe there'll be a beautiful moon which will come up early around 6:30 and cast a magic glow over the scene.

MURROW: You don't time your parties to coincide with the moon, do you?

MRS. CAFRITZ: Well, I do think about the moon. You know a dance in the summer, the moon comes up later, and for a reception in the fall, well, the moon comes up early. It's all very carefully prearranged.

MURROW: Well, now tell me, do you look forward to a

mere 400 guests as an enjoyable afternoon, or will it be somewhat fatiguing?

MRS. CAFRITZ: Well, I anticipate it greatly, but I wouldn't call it "a mere 400 guests". To me this is a very significant occasion. The date was sort of arbitrarily selected by me because I like to honor the Supreme Court. You see, Ed, I was born and reared in Europe and to me that lovely ideal of equal justice for all means so much. And then I followed the workings of the court for so many years. In 1935 I was there when Chief Justice Hughes handed down the decision favoring TVA, and that was the first time that energy was ever devoted to the public good, and I think that I can sort of--or anybody could--draw a direct line from that to the Geneva Conference when American genius called this meeting to decide on beneficial uses of atomic energy. So, you see, there are so many things. Well, anyway, you are talking about one of my loves and I could go on forever, which you wouldn't like.

MURROW: Well, Mrs. Cafritz, I know you have three sons. Are they at home tonight?

MRS. CAFRITZ: Well, I wish they were, but I'll tell you, Ed, about, oh, just a few days ago they were all here. Calvin came down from Alaska after three years service in the Army. He's away now studying for his major degree in history of fine arts. And then Carter is at school in Connecticut. Conrad, the youngest, is home. He's a senior at St. Albans, but,

well, he's out with his friends watching the show.

MURROW: Tell me, does Mr. Cafritz help in planning your parties, or does he just sort of step aside and enjoy them like most men?

MRS. CAFRITZ: He's a very important part of everything. Of course, we do things together. They're our mutual friends. Don't we plan things together, Morris?

MR. CAFRITZ: Always.

MURROW: Good evening, Mr. Cafritz.

MR. CAFRITZ: Good evening, Ed.

MURROW: How would you describe your contribution to the social affairs in your home? We'll get around to your business in a moment.

MR. CAFRITZ: I think Gwen, generally--she does all the work and planning. Sometimes she confers with me regarding certain parts of it.

MURROW: So then you compromise and do as she wants to do. Is that it?

MR. CAFRITZ: Right.

MURROW: Mr. Cafritz, where do you put all your guests? For example, how many can you get in this room where we are now?

MR. CAFRITZ: Well, sometimes between 150 and 200 and then when the weather is good they congregate on the terrace or on the lawn.

MURROW: Mrs. Cafritz, could you give us an idea of

how many cocktail parties you attend in an average week say?

MRS. CAFRITZ: Well, an average week would be rather difficult to say, Ed. I would say about three a day but they are not what you would really call cocktail parties. I think that's a misnomer and it's unfair to Washington. They really are receptions, or what the French would call "salons".

MURROW: Uh, huh.

MRS. CAFRITZ: You meet the most famous people who have gained recognition all over the world: diplomats, government officials, leaders in science and in industry. You have a chance to chat with them and to listen to them, and it is something that makes our life in Washington so fascinating. These prominent people are easily accessible and, may I add, that refreshments are purely incidental.

MURROW: Tell me, do you prefer the party or the dinner as a more enjoyable way of entertaining?

MRS. CAFRITZ: Well, I think that dinners are more significant. I think there's nothing lovelier than being invited to an interesting Washington dinner. It's my idea of a beautiful evening and whether it's in a big house with elaborate arrangements, or whether it's in a small Georgetown apartment, the thing is if there are interesting people, I think it's a wonderful evening.

MURROW: Well, what makes a good dinner party?

MRS. CAFRITZ: Well, I think, as I said before, inter-

esting people, lovely decor, if it's in a big house, beautiful food, lovely wine.

MURROW: How many people?

MRS. CAFRITZ: How many people?

MURROW: Yes.

MRS. CAFRITZ: Oh, that doesn't matter at all.

MURROW: Oh, it doesn't.

MRS. CAFRITZ: No. I don't like it larger than 22. I like to have a chance to really chat with the people.

MURROW: Do you agree with that, Mr. Cafritz?

MR. CAFRITZ: Yes, I do, Ed. I think it's a lot of fun being with interesting people.

MURROW: Well, Mrs. Cafritz, I know the social season has not yet really started, but since your return from abroad, what have you found to be the major subjects of conversational interest in Washington?

MRS. CAFRITZ: Well, you know, Ed, things change so fast. When I first came back we were all talking about how wonderful the President was at the summit conference, and then we were talking about Russia's new look whereas she made the same demands she made before. And, of course, yesterday Molotov walked out of the U.N. And then we've all been interested in Germany's reunification because we think that a divided Germany is symbolic of the division of Europe.

MURROW: Well, at your dinners do you have trouble

avoiding verbal clashes between Republicans and Democrats?

MRS. CAFRITZ: No, I don't think so. I think it's very good to invite these people who have different points of view to the same party. They get a chance in the atmosphere of a home to discuss their problems and by the time they leave, they are much friendlier and understand the things much better.

MURROW: How do you decide on your guest list for your dinners?

MRS. CAFRITZ: Well, you know, Ed, each season brings its own inspiration. For example, last year several of the major European countries sent two ambassadors. It was our privilege to entertain for the Spanish Ambassador and Countess Monseco?, the Italian Ambassador and Madam Brofio?, for the French Ambassador and Madam Couselaviele?, and these dinners were very interesting and perhaps the finest parties I gave during the year.

MURROW: Could we see your dining-room, Mrs. Cafritz?

MRS. CAFRITZ: Well, Morris, will you excuse me a minute?

MR. CAFRITZ: Surely.

MRS. CAFRITZ: Yes, Ed, we will go and look at the dining-room together.

MURROW: I seem to recognize that painting. Is that a Dali?

MRS. CAFRITZ: Oh, yes, it is. I consider him the

greatest technician alive. And I think that it's typical of modern art, which doesn't try to reproduce our kind of world but takes us into a world of fable.

MURROW: Do you have any other pictures on that wall?

MRS. CAFRITZ: On this wall?

MURROW: Yes.

MRS. CAFRITZ: This is my portrait, which is, of course, in quite a different style. Oh, Ed, if I could tell you about this one. When I was ten years old we visited here in Washington with my mother and she took me to Corchran's Galley and there was a series of Joan-of-Arcs, by vonZell. It had a tremendous impression on me. Of course, I wanted to be like Joan of Arc immediately. Then years later I met the son, Bernard de Cini von Zell, a famous portrait painter and we got to be friends and he consented to do this picture of me, and I've been very happy with it. You see, I think it has the clean linear design of a Bucacelli and the elegance of an English portrait, and that's the way I would like my children to remember me. I hope they will.

MURROW: You were going to show us your dining-room. Could we---

MRS. CAFRITZ: Shall we go to the dining-room. That's right.

MURROW: Well, where are we now?

MRS. CAFRITZ: This is the entrance hall.

MURROW: Oh, yes.

MRS. CAFRITZ: Yes.

MURROW: And where's the dining-room?

MRS. CAFRITZ: Well, now right here---

MURROW: What a lovely room!

MRS. CAFRITZ: Yes, and well---

MURROW: How do you seat your guests?

MRS. CAFRITZ: Well, Ed, usually I come in on the arm of the guest of honor and actually I'm the last one to enter the dining-room. Morris likes me to sit here. My guest of honor sits on my right. The secretary or the justice, if we're fortunate enough to have such wonderful guests, sits on my other side. Morris will sit at the other end. The other guests sit according to protocol, which is a rigid affair here in Washington and everybody understands it.

MURROW: What's the time schedule for your dinner?

MRS. CAFRITZ: Well, now the time schedule is the thing which is so wonderful here, because you see dinners are called at eight o'clock and people come promptly at eight. You sit down at eight-twenty. The guest of honor--you hate to see him go, but the guest of honor leaves at about quarter to eleven, and eleven o'clock all of us are home. So you can go out five nights a week without any great hardship on the men who all work very hard. Now, about these dinners, the conversation is usually perfectly marvelous. I think the thought in the back of

everybody's mind is preserving civilization. It always has been. Before the last war, during the war, afterwards, I mean that is the underlying thought.

MURROW: Are any important decision ever made at your home?--at these dinner parties?

MRS. CAFRITZ: Well, I don't want to be presumptious, I don't know about decision, but I would like to say that there is a little system that we have that after the champagne is served--now, not every time, but very often, I will rise and offer a small toast to my guest of honor, to which he will usually respond in the most marvelous way and that inspires a fantastic discussion afterward and a few other toasts.

MURROW: Have you ever had Mr. and Mrs. Chuck Dressen at your table?

MRS. CAFRITZ: Well, the name is familiar but I don't really know. Are they Republicans or Democrats?

MURROW: Well, I don't really know, but I think he has something to do with the Washington baseball team.

MRS. CAFRITZ: Well, I think that's fine. I am a great admirer of sports but I really am not so good at spectator sports. My indoor sport is conversation, so, anyway, Ed, just to tell you how these dinners run. So then after the speakers, I might catch the eye of a friend of mine, a lady sitting near this end of the table, and we'll smile at each other and then that's sort of a signal for the dinner to be over. But I would

like to go on record and say one thing right now about when I say a friend of mine, a lady sitting near me, how very important these wonderful wives are, who give up their homes, their friends of many years. They come to Washington to help their husbands' careers and also to make our social life more charming.

MURROW: Well, tell me, where is Mr. Cafritz now?

MRS. CAFRITZ: Well, he's in the library. That is the place where I refresh my spiritual resources with all my lovely books. Morris, here we are with Ed.

MURROW: Mr. Cafritz, I know you're responsible for many of Washington's nongovernmental buildings. As a life-long resident and a builder, what do you think of your town now?

MR. CAFRITZ: Ed, I love Washington. I feel like a fish out of water when I'm away from it. I love it on account of the interesting people world reknown. As you know, we have 77 governments represented here diplomatically, you know---

MURROW: Yes.

MR. CAFRITZ: ---and it's a great city of great beauty. 5 million visitors and tourists come here annually and there is so much to see. We have 6,000 acres of parkways and recreational facilities.

MURROW: Excuse me. Go ahead.

MR. CAFRITZ: And the buildings here. You know, we have so much more to offer than any other city in the country.

Our public buildings, our capitol, our White House, and the many government buildings, and our historic monuments and statues. There is so much here for the school children that come over annually. In the spring there are hundreds of thousands that come here to visit their nation's capitol and rightfully; that's the way it should be. It's a grand city. The people--it's a clean city. We have wide streets, many trees, beautiful parks, and, of course, you know Mt. Vernon is just adjoining the city where thousands of visitors come to see the home of their Father of this country. It's just a magnificent spot. I don't think there's any other place in the world like our nation's capitol, Washington.

MURROW: Gets real hot in the summertime though; doesn't it?

MR. CAFRITZ: Never too hot. I think it's exaggerated a little. I think it's very comfortable here always.

MURROW: And the city is still growing, too, isn't it?

MR. CAFRITZ: It's growing by leaps and bounds. I think since 1930, Ed, the population has tripled. In 1930 we had 670,000 people here and at present they have close to two million. Actually one million and eight hundred odd thousand. Several years ago, Ed, it was fun. I used to have a slogan and run it in the newspapers. "Watch Washington go to a million." But now my slogan is "Watch Washington go to two million." I think in less than five years I think we will reach maybe over

two million population.

MURROW: Well, thank you very much, Mr. and Mrs. Cafritz, for letting us come and visit you tonight. It has been very pleasant, indeed, and I hope you have a pleasant party on Sunday.

MR. CAFRITZ: Thank you, Ed.

MRS. CAFRITZ: Thank you.

MURROW: Good night.

MRS. CAFRITZ: I wish you were coming for dinner.

MURROW: So do I. Thank you.

CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

OCTOBER 7, 1955 - 10:30 PM EST

Guests: Jean Simmons and Stewart Granger

and Harold Russell and family

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live. There's no film. Tonight in our series of informal visits we will be going first to Hollywood and the home of those two talented and successful movie starts, Stewart Granger and his wife Jean Simmons. Then back across the country to Natick, Massachusetts where Harold Russell, former actor, now Vice President of the World Veterans Fund will be waiting for us with his family. We will be ready in exactly thirty seconds.

[Commercial]

MURROW: Stewart Granger, one time amateur boxer, medical student, soldier and world traveler, is that swashbuckling hero you've seen in many a costume picture. Jean Simmons, his wife, is that lovely young actress who grew up in the dreary C section in London, wanted most of all to be a dancing teacher and ended up playing lead roles in the movies at the age of sixteen. The Grangers are two of the best

good will ambassadors that the British ever sent to Hollywood. They have been living there ever since they were married about five years ago. From this mountain top home in Beverly Hills we have a most exciting view of the countryside. On clear days they can look out across a hundred miles of Southern California. From the Pacific Ocean to the snow caps of the San Beraardino mountains. Now, suppose we go and meet Stewart Granger and Jean Simmons. Good evening, Jean.

SIMMONS: GOod evening, Ed.

MURROW: Hello Stewart.

GRANGER: How are you, Ed. Incidentally, will you call me Jimmie if you're calling me by my Christian name. That's my real name - James Stewart.

MURROW: This confuses me a little. How did this happen?

GRANGER: Well, with the arrogance of youth about eighteen years ago I started to act and I realized you had an actor over here called James Stewart who was very jolly good so I changed my name. Now, isn't that arrogant?

MURROW: Jean, you began in movies quite young, didn't you? Did your family look favorably on that?

SIMMONS: Well, no, they were wonderful about it I'd say but my father wanted me to finish my education. As it happened I didn't. I left school when I was fourteen.

MURROW: And how about you, Jimmie. What sort of influence did your family have on your career?

GRANGER: Well, mine was a different case from Jean's, because I was about twenty-one whereas Jean was a child of about thirteen or fourteen. I wanted to be a doctor, Ed. I had an uncle who was a doctor and I adored him and he was very saintlike and he was a G.P. - General Practitioner -

MURROW: Yes.

GRANGER: And I realized I'm afraid I wasn't saintlike enough to be a G.P. and I wanted to be a specialist. A lot of specialists will hate me for saying this. However, my father at one time lost a lot of money and so he couldn't afford to put me through all the training for a specialist so that was the end of that and I was then going to a university and then I didn't go and I said could I bum around for a little while. I ran into a fellow called Michael Wilding who said, "Haven't you got a good wardrobe; have you got a car?" and I said, "yes," and he said, "well, become a film actor," he said, "you meet the prettiest girls and you get paid yet." I said, "Well, I'll become a film actor."

MURROW: And so you were one of the pretty girls he met. Is that right, Jean?

SIMMONS: Well, I don't know about that but I did meet Jimmie when I was fourteen and he behaved dreadfully

towards me because whenever I went to a premier he would get up and bow to me in front of people and embarrass me so much.

GRANGER: Well, now, Ed, she was very beautiful when she was fourteen. Now, wouldn't you get up and bow to her?

MURROW: Yes. I would indeed.

SIMMONS: I remember asking him for his autograph once and he refused too.

MURROW: Did he?

SIMMONS: Yes.

MURROW: What shocking bad taste. Well, he is easier to get along with now, isn't he, Jean?

SIMMONS: Well, he's pretty difficult but we have been very happily married for five years now so I think we're doing all right.

MURROW: But he's still difficult? Is he?

SIMMONS: Oh yes.

MURROW: Jimmie - Stewart Granger that is - maybe we ought to change the subject you think?

GRANGER: I think it would be a good thing right off.

MURROW: How far can you see from that mountain top you're on?

SIMMONS: Well, we have our-- would you like

to come outside and see?

MURROW: Yes.

SIMMONS: We have a 360 degree view up here

MURROW: Fine.

SIMMONS: 360?

MURROW: 365?

SIMMONS: 360.

GRANGER: Well, Ed, I don't know whether you can see it. There it is.

MURROW: Yes, we can.

GRANGER: There is the swimming pool and as you very well know without which any Hollywood actor is lost.

SIMMONS: I cherish the San Fernando valley. Can you see it? Is it clear?

MURROW: Yes, we can see the lights quite clearly.

SIMMONS: And way over there is Mount B- Actually the best time to see this view is at six o'clock in the morning which I think might be a little bit too early for you.

MURROW: I'm afraid so. Jean, tell me, with surroundings like this house work must be a pleasure. Do you like to putter around the kitchen and that sort of thing?

SIMMONS: No, I'm afraid that isn't my cup of

tea. I hate cooking and I don't like housework very much but I'm a very lucky girl because most girls, you know, marry a man because he's attractive, or he's rich or he's fascinating. I picked a man who's a wonderful cook.

MURROW: So he used to be beastly to you and now he's a good cook so everything is fine. Is that it?

SIMMONS: Yes.

MURROW: Jimmie, where did you learn to cook?

GRANGER: Ed, like most men I never learned. I'm very fond of my tummy. You know I would start off with a tin of baked beans and then add something to it and -- I don't know. I'm just very fond of my tummy. I'm the worst person to cook for. I'll cook what I think is a gourmet's delight and she'll take one look at it and say, "I'll have a fried egg sandwich."

MURROW: Jean, does Jimmie-- Is he a reasonable sort of fellow and do you always take his advice?

SIMMONS: Oh yes, always.

MURROW: Do you?

GRANGER: Yes, always. There was one occasion I remember - she was about seventeen - and Sir Lawrence Olivier offered her the part of Ophelia in Hamlet.

MURROW: Yes.

GRANGER: And she soon came to me and said, "Now, Jimmie do you think I ought to do it," and I said, "No,

definitely not - fatal, absolutely fatal, because you have no Shakespearian training and these are all great adepts in the art of Shakespeare - it's a disaster," and she took my advice. She played the part and was sensational in it.

SIMMONS: I will say this, Ed. Jimmie was right and his advice was right because I didn't understand Shakespeare and I think like most children at school unless you have a very good teacher who makes it interesting and explains it to you, you know you find it very dull.

[garbled]

GRANGER: I'm sorry dear. Carry on.

SIMMONS: Carry on.

GRANGER: You know while we were talking about this we both suddenly realized something - the treasures of all our nations are our children, aren't they?

MURROW: Yes.

GRANGER: And you hand over your children to a profession of teachers and these to me are terribly important professions and yet, I don't know why, America, England, Europe, practically everywhere, this I think I am right in saying is one of the smallest paid professions in the world. Why is this? This is something I don't understand.

MURROW: Nor do I and I think a lot of other people fail to understand it.

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MURROW: Nor do I and I don't know why so many people fail to appreciate it.

GRANGER: Let's raise their salaries, shall we, Ed?

MURROW: Good.

Jean?

SIMMONS: Yes.

MURROW: You play the mission girl in GUYS AND DOLLS. I know you couldn't have had any trouble with the dancing but what about the singing?

SIMMONS: Well, I still don't call it that.

GRANGER: Oh, go on.

SIMMONS: But actually when I was trying to do the picture I had no intention of singing and they certainly had no intention of letting me and I had to learn the songs and practice in order to put them over and one day they called me down on the sound stage and they had about six girls down there to test who would, you know, dub for me, and they said would I mind singing a few lines and speaking a few lines and I started singing and I looked up and over in the corner I saw Frank Lesser who wrote the songs talking to Joe M- and Michael K- whispering like mad and later they said would I mind singing again which I did and I was getting very nervous and I looked up again and there was Mr. Goldwyn whispering like mad and he came over to me and he said, "Look, we have three weeks to decide whether you are going to

do your own singing or whether we have a girl to do it," and he said, "if you work very hard," he said, "I think you will be able to do it yourself, so--

GRANGER: And, incidentally, Ed, about two years-- two weeks ago they had a sneak preview of this film in Santa Barbara and we drove 105 miles to see a preview - this is the kind of mad thing one does in Hollywood, drive 210 miles to see a movie. Anyway we saw it and I have to say this is a great film, wonderful, and she has nothing to worry about.

MURROW: I'm sure of that.

GRANGER: Pretty jolly good.

MURROW: Jimmie, tell me, how do you feel about all the costume parts you are asked to play?

GRANGER: Well, I don't feel too good about them. I like to believe they are in the past because the last film I made was Americana. At last I have broken into Americana. I am an Englishman and under contract to American studios. It is very difficult to caste me. I can't play an American cop. I can't play any of these, what I think are interesting parts, but the last film I made was THE LAST HUNT a film directed by Richard Brooks with Robert Taylor and this is real Americana, about buffalo hunting in 1870 and the finish with the Indians and I speak with a Western accent.

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SIMMONS: A real cowboy.

MURROW: Oh, good. You like hunting, don't you? You like hunting, don't you?

GRANGER: And I liked it because I liked making it.

SIMMONS: What?

MURROW: I say you like hunting, don't you?

GRANGER: Oh, I love hunting.

SIMMONS: Dear, why don't you show Ed your world record buffalo.

GRANGER: Well, since you both twisted my arm.

MURROW: Go ahead.

GRANGER: Oh, Ed, first of all this is not the world record buffalo but this is an interesting buffalo. This is what I shot when I was making KING SOLOMON'S MINES and he darn near killed me. He broke two ribs.

MURROW: Uh huh.

GRANGER: And he made me decide the gun I was using-- I was using a 470 -- I was using even a bigger one - and I don't know whether it would interestyou --

MURROW: Yes.

GRANGER: I have an elephant gun here which I shoot with [garbled] This is a 577, single action gun which fires quite a big bullet. If you have a look there you will see that is the size of bullet it fires and there is a 22.

SIMMONS: A real cowboy.

MURROW: Oh, good. You like hunting, don't you? You like hunting, don't you?

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MURROW: Uh huh.

GRANGER: And he made me realize the time I was doing-- I was making a Ayo -- I was making every kind and I don't know whether it would interest you --

MURROW: Yes.

GRANGER: I have an elephant gun here whom I shot with I startled. This is a 375, single action gun which fires quite a big bullet. If you have a look here you see that is the size of bullet it fires and where

It fires a 750 grain bullet.

SIMMONS: I thought you were going to show Ed your world record buffalo..

[garbled]

GRANGER: The world record buffalo.

[garbled] Here is an O- Ed, rather a good one, and here is the world record buffalo. It's a world record B- , Ed. This way - not that-a-way.

MURROW: I see.

[garbled]

MURROW: Tell me, how did you like Africa, Jimmie?

GRANGER: Oh, I love it. I'm simply mad about Africa. You mustn't get the idea--

SIMMONS: [unintelligible] Let's sit on the bench.

GRANGER: You mustn't get the idea I want to go to Africa just to slaughter a lot of animals . I think it's a very exciting country; it's a very glamorous country and I long to take Jean there but this is expensive but Jean has promised me that she will save some money and take me out there.

MURROW: Well, that would be a pretty rugged trip for Jean.

I suppose movie making isn't always easy. Jean,

what's the toughest part about making a movie?

SIMMONS: Well, I don't think it's tough at all because I love it, everything about it except just one thing which I-- it's getting up at five-thirty in the morning which I'm terrible at getting up. I resent waking up in the morning but other than that I just love it. I guess I'm a [garbled] at heart.

MURROW: I read a British mystery the other day where the character said two things he always did that he didn't like: One was going to bed and one was getting up.

What about you, Jimmie, what's the toughest thing about making movies?

GRANGER: Well, I'm like Jean, I think we're, very lucky to be movie actors. When I was in the Army I got paid two and six a day getting up at five o'clock in the morning. This I resented but now I love it.

SIMMONS: [garbled]

GRANGER: The one thing that if you said that I didn't like very much it is I find it very difficult making love to a girl at nine o'clock in the morning on an empty stomach - unless it's my wife.

MURROW: Jean, do you have a favorite actor?

SIMMONS: Well, I have four. One is Spencer Tracy, Lawrence Olivier, Robert Donat and Marlon Brando.

MURROW: QAnd what about this chap called Stewart Granger.

SIMMONS: Oh, well, he's a very good cook.

GRANGER: Can you beat that, Ed?

MURROW: Jean, what appeals to you most about the movie business, in addition to Stewart Granger?

SIMMONS: I don't know. It's the excitement and the glamor. I just love it all, Ed.

GRANGER: She's a jolly good actress and she likes acting.

[gabbled]

MURROW: Thank you very much, Jean. Thank you, Jimmie for letting us come and visit you tonight.

GRANGER: And thank you, Ed, it was a great honor.

MURROW: It was very pleasant indeed. Good night.

GRANGER: Good night.

SIMMONS: Good night, Ed.

MURROW: In just a moment we will take you for a visit with Harold Russell and his family.

[Commercial]

MURROW: My friend Harold Russell is a former butcher and grocery store manager who joined the Army and suffered a severe accident. Then he found himself making a movie - THE BEST YEARS OF OUR LIVES - and winning one of Hollywood's prize Oscars for his acting. That was about nine years ago. Then came a new career with veterans and rehabilitation groups. He is past national commander of Amvets, vice president of the World Veterans Fund and a member of the Massachusetts Rehabilitation Commission. Harold Russell also wrote one book. He called it VICTORY IN MY HANDS in which he makes the point, it is not what you have lost but what you have left that counts.

The Russells live in this house in Natick, Massachusetts a few miles West of Boston, not far from Cambridge, where Harold met and later married his grammar school sweetheart. The Russells have eight rooms, about an acre of ground and enough chores to keep Harold very busy when he is not traveling overseas on business. Hello, Harold. Hey, what are you up to? What are you doing there?

RUSSELL: I am happy and proud to have you visit with us tonight. Ed, I am really happy and proud to have you with us tonight.

MURROW: It is very nice to be there. What are you doing there in your workshop?

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RUSSELL: I am happy and proud to be here to visit with us tonight. Ed, I am really happy and honored to have you with us tonight.

MURROW: It is very nice to have you. What are you doing there in your workshop?

RUSSELL: Well, Ed, I'm just kind of fooling around, you see on account of the World Series and a lot of other things I didn't have a chance to get much of my work done down here so I'm trying to catch up on it, working nights.

MURROW: It looks like quite a workshop you have there. Are you really very good at it?

RUSSELL: Well, Ed, I think maybe I ought to let you judge for yourself. This is a little toy we're trying to make here and this is the start of it. I'm really not too good I guess. I don't know.

MURROW: Well, it looks good from here.

RUSSELL: Thank you, Ed.

MURROW: Harold, do you get much time for your workshop. It seems to me that I either meet you at airports or see pictures of you taking off or landing all around the world. What have you done lately?

RUSSELL: Well, Ed, I 've had kind of a busy year. I've been overseas twice. I've been to France and I've been to Austria and to Germany and then I just came back from a long tour across country visiting state conventions and I was out to San Francisco for the United Nations meeting out there, so in between all these things it's been kind of busy.

MURROW: Well, is this all in connection with the World's Veterans Fund?

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MURROW: Well, is this all in connection with the World's Veterans Month?

RUSSELL: That's right it is. This is all in connection with the World Veterans Fund which is the American arm of the World Veterans Federation. Maybe I ought to explain a little bit about the World Veterans Federation because we're awfully proud of the job it's done. The World Veterans Federation today is an international organization of veteran groups. We have a membership of 32 nations with more than 20 million people. We have today the fourth largest non governmental organization in the world and we can honestly say too it is the fastest growing organization in the world. These men are all dedicated to the cause of peace with freedom and we work together through an international program of rehabilitation and it has been honestly one of the most fascinating and interesting experiences I ever had in my life.

MURROW: Harold, just what do you do for the Fund?

RUSSELL: Well, actually my job is threefold, Ed. No. 1, we maintain public relations with the American organizations that are in the Federation, and, No. 2, our job is fund raising, and No. 3, we do outside publicity and public relations.

MURROW: And so for work you visit veterans' groups around the world and for play you make toys for

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MURROW: Harold, just what do you do for the Fund?

RUSSELL: Well, actually my job is diversified. Mo. 1: we maintain public relations with the American organizations that are in the Federation, and Mo. 2: we are in the Fund raising, and Mo. 3: we do some de publicity and public relations.

MURROW: And do you work with Hugh Downs around the world and for Pay Your Dues Day?

children. Is that right?

RUSSELL: I think so, Ed. You see I'm also the chairman of the [indistinguishable] committee and in that capacity we send out toys to orphanages all over the United States at Christmas time. Ed, if you'll excuse me, if I may, I'd just like to finish the edge of this horse off.

MURROW: Go ahead.

Harold, could we see some more of your shop?

RUSSELL: Ed, let me put this over here, if I may. I'd like to. These are some of the things we have done here. These are some long cut-outs and this is a hobby horse I made for my little girl and this is another little toy here and, Ed, we did all this ourselves, fixed the ceiling up here and over here we fixed this panel and you can see some of the keyes I have been presented. Of course I know it doesn't even begin to match your collection.

MURROW: Oh, nonsense.

RUSSELL: In any event these are a few but Ed, honestly, I'm not the best carpenter in this household. I've got somebody here that's really good.

MURROW: Who's that? Jerry?

RUSSELL: That's my son Jerry, Ed.

MURROW: Where is he?

RUSSELL: He's out here. Let me get him. Jerry.

JERRY: Yes.

RUSSELL: Jerry, I'd like to have you-- I'd like to have you come in here and meet Mr. Murrow. Ed, this is my boy Jerry.

MURROW: Evening, Jerry.

JERRY: Good evening, Mr. Murrow.

MURROW: Jerry, we've been watching your Dad at work in his workshop. Suppose you show us something that you've built.

JERRY: Well, my main project is outside, upstairs.

MURROW: What is it?

JERRY: It's a ping pong table.

MURROW: Do you think we could get a camera on it?

JERRY: Well, I think so.

MURROW: Let's try it.

RUSSELL: Ed, I think you'll get a kick out of this.This is probably the rest of the workshop here and we've got the other tools and things around here. Ed, let's go out and look at the ping pong table. If you'll wait just a minute I'll follow the light. Here it is.

MURROW: Right.

RUSSELL: Ed, right here we built this retaining wall and then we [garbled] and, Ed, this is the big

e

production. This is the ping pong table.

MURROW: Let me see a short rally, could we?

RUSSELL: Well, we'll try it. Let's see how good we are tonight. Let's try this one.

MURROW: Jerry, does he usually beat you?

JERRY: Well, he taught me how to play.

RUSSELL: I taught him how to play, Ed, and I think he beats me most of the time now.

MURROW: Harold?

RUSSELL: Yes, Ed.

MURROW: Where's Mrs. Russell and your daughter?

RUSSELL: Ed, she's inside and I know she would love to see you . Why don't you go in and visit with her and I'll be right in.

MURROW: All right, fine.

Good evening, Mrs. Russell.

MRS. RUSSELL: Hello.

MURROW: Good evening, Adele.

ADELE: Hello, Mr. Murrow.

MURROW: How are you tonight?

ADELE: Fine.

MURROW: Mrs. Russell, that world traveler of yours seems to be putting on a little weight it seems to me. Is it the home cooking or the banquet circuit that does it?

MRS. RUSSELL: Well, I don't know exactly. I know that when he's at home he's very easy to please, just hamburg.

MURROW: Just hamburger.

MRS. RUSSELL: That's all.

MURROW: With onions or without.

MRS. RUSSELL: With onions.

MURROW: Well, perhaps he gets too many steaks and rich food when he's visiting abroad. You think that's it?

MRS. RUSSELL: Well, I don't know about that but let me tell you something. We were at the Waldorf Astoria one evening and I was thrilled. I had never been there before so Harold said, "Let me order for you, HOn," and I said, "why sure, go right ahead." I had visions of a sumptuous dinner. He ordered hamburg.

MURROW: Tell me, is food your biggest family problem?

MRS. RUSSELL: No, we really don't have any problem but there is one complaint. It seems as though I spend most of my time going back and forth to the airports. Sometimes I think I should get a part time job there. I might just as well get paid while I'm waiting.

MURROW: Adele?

ADELE: Yes.

MURROW: I know it's about your bedtime but

before you go what's your big interest in life?

ADELE: I go to dancing school but I like -- I like to play with the kids.

MURROW: You go to dancing school but what?

ADELE: But I like to play with the kids.

MURROW: Oh ho. You like to play with the kids. That's good.

RUSSELL: And she really does that. Ed, if you'll excuse us now I guess we'll say good night to the children.

MURROW: Right.

RUSSELL: Okay, kids.

MURROW: Good night, Adele.

ADELE: Good night.

MURROW: Good night, Jerry.

JERRY: Good night, Mr. Murrow.

RUSSELL: And we'll be up to kiss you later.

ADELE: All right.

JERRY: Good night.

MURROW: Harold?

RUSSELL: Yes, Ed.

MURROW: In your rehabilitation work around the world what have you found to be the main concern of the handicapped?

before you go what's your big interest in life?

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RUSSELL: And she really does that. Ed, if
you'll excuse us now I guess we'll say good night to the
children.

MURROW: Right.

RUSSELL: Okay, kids.

MURROW: Good night, Adele.

ADELE: Good night.

MURROW: Good night, Jerry.

JERRY: Good night, Mr. Murrow.

RUSSELL: And we'll be up to take you home.

ADELE: All right.

JERRY: Good night.

MURROW: Harold?

RUSSELL: Yes, Ed.

MURROW: In your relationship with your wife, the
world what have you found to be the main complaint, the
handicapped?

RUSSELL: Well, I think the thing evolves around three major programs, Ed, and No. 1 is equipment. By that I mean prosthetic equipment, new artificial arms and legs, wheel chairs and aids for the deaf and the blind, and No. 2, after these people receive equipment then there is a question of training. We have got to teach them how to use their arms and legs or use their wheel chairs and other equipment just the same as we take a person and teach him how to drive an automobile and then thirdly, the most important part of the program is one of employment. The sum total of rehabilitation is putting these people to work, and it is appropriate at this time because this is the present week of hiring the physically handicapped so when we get these people back to work again then we think we have got them completely rehabilitated, when they are able to establish an earning place for themselves and their families in their community, then that's rehabilitation par excellence.

MURROW: Harold, what do you do for the Massachusetts Rehabilitation Commission?

RUSSELL: Well, I'm a member of the Massachusetts Rehabilitation Commission and that is an important body not only in this state but other states. Our job is one that deals chiefly with those people who become injured in industrial accidents. There are literally millions of them. We have to

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MURROW: Harold, tell me, do you still get some comment on your book VICTORY IN MY HANDS?

RUSSELL: Yes, yes, Ed, I have. You know I receive mail from people all over the world. The book was translated in some fifteen or sixteen languages and I have here the Japanese version. I have a little trouble reading the title of the script but this is it and there's also books in Spanish and other languages and Ed, I have something over here I think you will recognize.

MURROW: Oh yes. That's a pipe you got from Mr. Truman, isn't it?

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MURROW: Oh yes. That's a page from the Harry Truman, isn't it?

RUSSELL: Yes sir, the President presented that to me just before leaving Washington after being National commander of the Amvets.

MURROW: Harold, do you still have the acting bug or is that a closed book in your career?

RUSSELL: Well, Ed, let me say this, if I may. If another picture came long, another script like THE BEST YEARS OF OUR LIVES which did such a wonderful job of telling a story and helping millions of people I guess I might be tempted but I'm really completely happy in my work and doing things, working with our veterans' organizations, working with the men in the hospitals and disabled people, not only here in the United States, but all over the world. I think that's a wonderful thing.]

MURROW: Now if anyone were inclined to make a contribution to this World Veterans organization where should they send it Harold?

RUSSELL: Well, I think if they would send it to Harold Russell, care of CARE, New York City, it would be certainly appreciated and let me say put to wonderful use because we have literally millions of people that need help in the field of rehabilitation.

Murrow: Thank you very much, Harold Russell. Thank you, Mrs. Russell, for letting us come and visit you tonight.

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MURROW: Thank you very much Harold Russell. Thank you, Mrs. Russell, for letting us come into your home tonight.

RUSSELL: Ed, thank you very much.

MRS. RUSSELL: Thank you.

MURROW: Good night.

RUSSELL: Good night.

MRS. RUSSELL: Good night.

MURROW: And much luck to both of you.

We will be back in a moment.

[Commercial]

MURROW: Next week on PERSON TO PERSON MOVIE actor Charles N. and his family and that expert on what the well dressed man should wear B and his wife.

Those are some of the people who made tonight's program possible.

And, now, from PERSON TO PERSON, good night and good luck.

RUSSELL: Ed, thank you very much.

MRS. RUSSELL: Thank you.

MURROW: Good night.

RUSSELL: Good night.

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PERSON TO PERSON with EDWARD R. MURROW
Guests: CHARLTON HESTON and
BERT BACHARACH
Friday, October 14, 1955 - 10:30 P.M.

MURROW: Good evening; I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live; there's no film. Tonight we'll be visiting first with actor Charlton Heston and his wife, and then we'll move on to the home of the Bert Bacharach's. He's the authority on what the well-dressed man should wear. We'll be ready to go in exactly 30 seconds.

(Commercial)

MURROW: Charlton Heston is a fine actor. Millions of Americans made this discovery just about the same time; during the years when Heston was one of young television's first young dramatic stars. Since that period, Charlton Heston has moved on to stardom in the movies. It all started in the Middle-west. He was born in Illinois; spent his boyhood in the timber country of Michigan; found his wife during his schooldays at Northwestern University. Then, after duty with the Air Force in the Aleutians, he was a B-25 Radio Operator, Charlton Heston came home to seek his fortune the hard way, as an actor; and today at the age of 32 he can look back on several dozen television shows, a dozen movies, and four Broadway plays. Heston and his wife, Lydia Clark, are now living in this apartment

group in midtown New York with their young son, Fraser. Their tower apartment overlooks the East River, and they are just a few blocks away from the United Nations Building.

Good evening, Charlton.

HESTON: Hello, Ed. How are you?

MURROW: Very good, thank you. Tell me something, Chuck, now that you are a movie star, why do you live in New York instead of living in Hollywood?

HESTON: Well, I guess because I'm still an actor as well as a movie star, Ed. As a matter of fact, both the apartment here and the apartment in Hollywood are sort of working addresses. We, a, really call home our place in Michigan. The cars are licensed there, and I pay taxes there, I vote from there, and so a--you figure out where we live.

MURROW: Well, it sounds to me as though you pay for a lot of unoccupied housing.

HESTON: Well, you know, Ed, when we are not here, you would be surprised how many friends and relatives, and friends of relatives come to New York with no place to stay.

MURROW: Tell me, how much time have you spent in the last few years in your New York, Hollywood, and Michigan homes?

HESTON: Well, for the last year and a half I haven't spent any time at all either here or in Michigan, because for the last ten months I've been shooting, a--finishing

"Ten Commandments" in Hollywood, and just before that I was was doing the "Private War of Major Benson," with Universal, also in Hollywood,

MURROW: Uh, huh.

HESTON: and then, of course, before that we were in Egypt, a--, for the "Ten Commandments," beginning the location work, so I, -- I, haven't seen much of this for quite a while.

MURROW: Well, how much of that time did you spend in Egypt?

HESTON: Two and a half months--about that long.

MURROW: Uh, huh. Must have been quite an experience.

HESTON: Oh, that was really an experience, Ed. I--

MURROW: What was it like working with the Egyptians?

HESTON: They were wonderful, really wonderful to us Ed, a--, somehow in the time they've changed from the oldest Kingdom in the world to being the youngest Republic in the world they picked up a wonderful friendliness for Americans. Really, though, I -- I suppose the main reason they were so nice to us is that we were making the picture about Moses, and of course Moses is just as sacred a figure to Moslem Egypt as he is to Jewish Israel or Christian America or the whole world. It was quite a--quite a thing in times like we live in when there's, well for one thing, great tension between Egypt and Israel, Ed, to realize that there was a man who stepped across all these boundries. Something, a--

MURROW: Did your wife go to Egypt with you, Chuck?

HESTON: No, no. She, a, didn't go to Egypt. I wish she had, though, Ed, because on my way there I got to stop in Rome, and they let me spend an hour with my hands on the original of this "Moses" by Michelangelo.

MURROW: Yes.

HESTON: --and it, it made me realize, really, I guess, why Winston Churchill once said about Moses, that his life was the greatest single stride forward in the history of human destiny; and, a, the whole experience was truly the most stimulating thing that could have happened to me. I--I wish so much that Lydia could have come, but at the moment, she was a--busy preparing an independent production of her own. She had just left "The Seven Year Itch" because my unborn son was always entering just ahead of her, and her doctor was afraid he would precede her into Egypt too, so he made her stay.

MURROW: Well, I know that Lydia is here in the New York wing of your three-part home--a-- is she hiding?

HESTON: No, she's trying to persuade my son to, a--eat his turnips for his supper. How did he do with them, honey, did he get them down?

MRS. HESTON: Yes, he did.

HESTON: Hi, boy.

MURROW: Good evening, Lydia.

MRS. HESTON: Hello, Ed.

MURROW: Tell me, --tell me, how old is Fraser?

MRS. HESTON: This little actor is eight months and two days.

MURROW: Is he wearing make-up now?

HESTON: Oh, he's retired, now, Ed.

MURROW: Chuck, I'm told that you give a great performance of Aesop's Fables in double talk. Have you tried it on Fraser?

HESTON: No, but we might give it a --Hey, boy, listen, --listen. "Once upon a long, time, time ago there was an old fyge rox who fell into a trap, and had his hipeperough time exingtotriecate himself. Finally, -- " I don't think he appreciates it, Ed. I'd call that a critical opinion, wouldn't you?

MURROW: I think he does. Didn't Charlton Heston cast Fraser Heston in a movie recently?

HESTON: No, no, that's not quite right, Ed. I was responsible for the boy, but not for the casting. -- I think he's about ready to go and read his own clippings.

MURROW: Good night, Fraser.

HESTON: Good night, good night, boy. -- I'll, there's quite a story about that casting. When Mr. DeMille found out that we were going to have a baby, why he said "if it's a boy he can play the infant Moses in "Ten Commandments," and one of the first messages that Lydia got was a wire from

him after the birth of Fra saying "Congratulations, he's got the part.--And, in due time he went over to Mr. DeMille's office and signed this contract which says on the front on this little gold plate, "Fraser Clark Heston is hereby engaged to play the part of baby Moses in the "Ten Commandments." -- Cecil B. DeMille. Of course he had to sign it. He, a--did it very carefully, in ink, and in his own foot-writing.

MURROW: Tell me, how old was he then?

HESTON: He, well when he played the part he had just reached to the week the Biblical age of three months, which the book of Exodus tells us Moses had reached when he was put into the Nile.

MURROW: Well, Chuck, weren't you a little apprehensive about your own three-month old working before the cameras?

HESTON: Well, they surrounded him with so much attention I was frankly envious. He got a limousine to and from the set and three pairs of twins for stand-ins, and, a-- two nurses on the set standing by with bottles and he was only allowed to work 30 seconds at a time.

MURROW: Uh, Huh.

HESTON: It was really quite a thing.

MURROW: A, Chuck, when you're away from the movies and television I'm told you're a very professional amateur painter. Do you have any original "Heston's" around the premises?

HESTON: Well, a-- as a matter of fact, I'm right in the middle of one, Ed, but I would call this a very amateur painting. Leave-- leave out the other adjectives. This is a view out our window here which I'm doing to hang in the Hollywood apartment. I did a few out that window to hang in the apartment here, and a-- over here is the U.N. Building which is right over--out the window there. I hope it looks a little more like the U.N. Building than it does right now, when I'm finished with it; But it a-- one of the nice things about painting for me is that I don't have to be good at it, they don't pay me for it.

MURROW: Well, I suppose that when you get up to your Michigan home you do hunting scenes.

HESTON: Well, the first thing I hope to do when I get up to Michigan, which I think will be pretty soon, is, a-- do a little hunting, and save the painting of it for later. I--

MURROW: Must benice country up there, isn't it?

HESTON: Oh, it's-- I've got fourteen-hundred acres of the prettiest trees you ever saw. It's the same country where my dad taught me to shoot, and a-- what was it I guess Lord Chesterton said, "A father's first duty is to teach his son to ride and shoot and try to tell the truth."

MURROW: And fish.

HESTON: And fish.

MURROW: That's right. Well, Charlton Heston, I

know it was just about six years ago that you played your first big dramatic role on television. Just how muchhas your television experience helped in your other careers?

HESTON: Well, tremendously, because television is the first medium, Ed, in which, a-- I began to get any work at all, at least, a--, any work that did me much good. All the plays that I was in, at least the ones I had long parts in, closed very abruptly. Please don't draw the logical conclusion.- and I broke into television at a very lucky time, because it was before movie actors were permitted to do it, and stage actors couldn't afford to do it because salaries were too low, and I got a chance at some wonderful parts--like Jane Eyre and MacBeth, and Wuthering Heights, and--just great roles, and it puts you way ahead.

MURROW: Well, Chuck, I've discovered that when an actor or actress gets married there's usually a good story connected with it. What's yours?

HESTON: Mine is a story I wouldn't dare tell without my wife here to check it. Lydia, why don't you take this over. I --, you, you really put me on a limb there, Ed. Why don't you let my wife take me off?

MURROW: All right, a -- Lydia, how did you first meet at Northwestern?

MRS. HESTON: Well, I was in a play called "Madra's House" and I had one line that stumped me completely. It was

a-- "Mimi, my frog is dead." So, I didn't know how to say this line and I asked and asked him to read it for me, and he's been reading lines for me ever since.

HESTON: Well, you'll have to admit, that a, that it's a pretty tough line to get an intelligent reading on, Ed.

MURROW: It certainly is. I think it's tough.

MRS. HESTON: Remember when you asked me out?

HESTON: Yes, I remember.

MRS. HESTON: He asked me out for a cup of tea, and he didn't have any money to pay for it.

HESTON: I took her out on a date on spec. We went to a restaurant where I was pretty sure I'd know somebody to borrow money from. P.S. - I did and I'm not sorry at all.

MURROW: When--when did you get married?

MRS. HESTON: Oh, it was a-- March 17, 1944, in Greensboro, North Carolina.

HESTON: St. Patrick's Day. A very easy day to remember. You never forget your anniversary when you get married on a holiday.

MURROW: A-- Chuck, when we went out to visit Ethel Barrymore last Spring, she said her major problem as a young actress was finding a job. Did you have good luck from the start?

HESTON: As a young actress? I think it's every actors' major problem is finding a job. I think I wore out

more half-soles on my shoes pounding pavements in this town; both of us did, and a--

MRS. HESTON: That was when we were living over on forty-fifth street.

HESTON: One of the--one of the good things about an actor's career, though, is people always ask you who--who gave you your start? What was the person responsible?- and I think in a sense not only everyone who ever gave me a job but everyone who even thought of giving me a job has said, "Gee, that was a nice reading, maybe, maybe next time. They're all responsible.

MURROW: Well, Chuck, if you hadn't become a star, would you still be interested in acting?

HESTON: Ed, I think I'm a very, very, lucky man because I get paid for doing what I would gladly do for nothing, and not many people in the world are lucky enough to be able to do that; and as long as I can go on acting on the stage, and television, and in movies, and changing from one to the other and getting parts a little bit different from the ones I've had before, you won't hear a peep out of me. Maybe just a month now and then up in Michigan.

MURROW: Well, you know, if your agent is listening, he may have trouble negotiating the next deal if you're willing to work for nothing.

MRS. HESTON: Not that agent.

MURROW: A, Lydia, do you have any new acting assignments coming up?

MRS. HESTON: No, indeed. I'm strictly a wife and mother at this point, and I'm very, very happy about it. We waited for this baby eleven years.

HESTON: Don't offer her a real juicy part, though, Ed, she might change her mind.

MRS. HESTON: I don't think so.

HESTON: Not for a while, though.

MURROW: You're, you're quite content just taking care of that boy now, are you?

MRS HESTON: I am.

HESTON: She's been helping him paste his clippings up in his scrapbook. He's got more than I have.

MURROW: Well, thank you very much, Chuck, and thank you Lydia, for letting us come and visit you.

HESTON: Thank you, Ed.

MURROW: And will you say good-bye to the young Heston for us?

HESTON: Sure will.

MURROW: Thanks very much.

In just a moment we'll take you for a visit with Mr. and Mrs. Bert Bacharach.

(Commercial)

MURROW: I suppose that history shows that nations

have been conquered and empires built by men with the worst possible taste in clothes. Indeed, it's even money that Davy Crockett in his better days didn't even bother to wear a necktie. But, times have changed, and today what we, the male animals, say and do, have become in many cases no more important than how we looked when we did it. This being so, the rights and wrongs of men's fashions have become important; and no one is better qualified in this subject than Bert Bacharach. His syndicated column, "Staglines," appears in ninety-three newspapers. His comments are heard weekly on radio, and next month, his book, "Right Dress," will be coming out. Bert Bacharach and his wife, Irma, live in this apartment house overlooking the East River here in mid-Manhattan. Bert didn't always have it so good. As a matter of fact, he got into the fashion business during the depression because it looked like it was one of the least over-crowded fields that could supply him with enough money to eat. Is that substantially right, Bert?

BACHARACH: That's exactly right, Ed. I'd looked around for a job and I found that the Men's Fashion Reporting Business had had precisely two people in it. I thought that that was a pretty good field to enter.

MURROW: A-- Bert, how do you account for the increased interest that men seem to be showing in what they wear?

BACHARACH: Well, there's more than "seems to be

showing, Ed. It's an actuality. I think it's based on two things. Number one, that in my youth a man had a suit for Sunday and one for during the week, and we didn't have anything off for Sunday, any,-- any time off for Sunday. Now there's so much leisure time that men need clothes, light clothes, to wear on this off time. Plus the fact that newspapers, magazines, radio, and now this wonderful program have given a little recognition to men's fashions, and that's sort of brand new.

MURROW: Well, now, Bert, a-- this whole trend toward pink shirts and velvet collars and laceless shoes, do you regard this as a sign that perhaps the male species is going a little more daring?

BACHARACH: No question about it at all. We're on the move, Ed. There are many, many, more things coming up for the coming seasons, and I think color will be rampant in men's fashions from now on.

MURROW: What kind of colors, specifically?

BACHARACH: Well, you see the red slacks on the golf course, the pink coats; I think now that an oriental influence is going to be shown this coming Spring. I think there's no limit. Men's inhibitions have been beaten down and they'll wear almost anything now for sportswear.

MURROW: Well, do you see any hope of a come-back for such items as gloves and spats?

BACHARACH: Well, spats, no. There's no reason for them. They were of the Gay Nineties Period. Gloves have never gone out. They're practical, you need them to keep the hands warm; so I think they'll continue to be worn in cold weather.

MURROW: Well Bert, I've always regarded the clothes we males are required to wear in the summertime as an attempt against nature and logic. Do you agree?

BACHARACH: I'd love to disagree with you Ed, but you're almost a hundred percent right. Men's summer clothing has been lightened, has been made much more comfortable, but we still have some stuff to take. All the thicknesses of cloth around the neck, and the thicknesses of the collar are bound to make a man a little uncomfortable in very hot weather; but those improvements are being made in the new fabrics, and I think perhaps by next summer, we'll have them.

MURROW: Do you recommend that a husband should take his wife along for consultation when he goes to buy his clothes?

BACHARACH: Absolutely. I think the fair sex has wonderful taste in color, in style, and I have one word of caution only, I wish they wouldn't try to tell the tailors and the fitters in the stores how to alter the suits. Leave that to the pros, they can do it better.

MURROW: Where is your wife, Bert?

BACHARACH: Why, she's right in the other room, and I'd love to have you meet her and have her meet you. Honey,

will you come in here?

BACHARACH: This is Irma Bachrach, this is Ed Murrow.

MURROW: Good evening, Mrs. Bachrach.

MRS. BACHARACH: Good evening, Mr. Murrow.

MURROW: Tell me, do you ever buy clothes for Bert?

MRS. BACHARACH: Oh, never. Just once-- a belt.

MURROW: Was it a success?

MRS. BACHARACH: Well, he liked it.

BACHARACH: It was a very beautiful belt.

MRS. BACHARACH: It was different than he's had before.

MURROW: Well this may be a rather touch subject, but a-- who takes up the more closet space, you or Bert?

MRS. BACHARACH: Well, he does, for a number of reasons; he's so much bigger than I am that he needs more space for his clothes, and he has to look right at all times, and he has to try out everything new. He has a lot more space than I have for clothes.

MURROW: Well, a-- a lot of clothes and not very much luggage. That generally creates a problem when you're traveling and I know Bert does a lot of that. Is there any special way to lick this problem, Bert?

BACHARACH: Well I think that's one of the most remarkable developments, Ed, in the history of the Men's Wear Industry. About two years and two months ago I made a two-week trip

to Europe to do a picture story for Collier's Magazine, and I packed everything I needed in a new type of men's wear into a little Attache Case that weighed exactly twenty-two pounds. I'd like you to see it. May I show it to you?

MURROW: That I would like to see.

BACHARACH: It's in the other room. I'll go in and get it.

MURROW: Thank you very much. Tell me, what do you regard as the most important single piece of attire in a man's wardrobe?

BACHARACH: Well, from a fashion standpoint, I'm sure it must be neckties. It's the one opportunity a man has to express individuality, color, and men-- men like neckties and it's very important to them. Now-- this is the case which I took to Europe. It's a tiny little thing, as you can see.

MURROW: Yes. How long? How long?

BACHARACH: Twenty-two pounds it weighed completely, and it was all the clothes I had, with the minor exception of this flight bag from the airline, where you carry your toilet articles.

MURROW: Yes.

BACHARACH: Now let me open this and show you what was in it. It's all wash and wear material--dacron, orlon, and nylon, that you can wash at night, put it on a hanger and it will drip dry and in the morning you can wear it without any pressing.

Now here is a suitcoat. Here are the trousers that go with the suitcoat. Here are a lot of ties. I have five or six here. I could have carried ten, because they weigh so little. Here's a pair of nylon pajamas. Everything washable, Ed, ready the next morning. Believe it or not, the double-life hat that can be rolled up into a small space, reshaped and worn while you are away. Socks, many handkerchiefs, a nylon raincoat--takes no space, it can be put in a pocket; an extra pair of wash and wear slacks, a sleeveless sweater, a sport jacket;-- these weigh merely ounces, Ed.

MURROW: Yes.

BACHARACH: And on the top here, let's see what is here. Oh yes, two pair of shorts, and two dress shirts, and a sport shirt. And the total weight, Ed, was twenty-two pounds four ounces, and I think it's rather remarkable.

MURROW: Well, I must get the recipe for that. That's something I need. Tell me Bert, what's the worst offense the American male commits when it comes to clothing?

BACHARACH: Well in combining a-- clothing and accessories badly, Ed. A, there's a simple rule of contrast. If you wear a-- colorful clothing, wear a quiet accessory--tie and shirt. If you wear quiet clothing, then dress it up with colorful tie and shirt. Always contrast the accessories with the suit. Now I have a light suit on tonight and I have a colorful, a dark, tie with a stripe on. Not that I'm a model, but the thing is do

as I say, not as I do. I always use that as my motto.

MURROW: Well, Bert, you've written articles on subjects other than clothes.--On things like etiquette, and cooking and household hints, and things like that.

BACHARACH: Yeah.

MURROW: Do you have any objections if we check your qualifications with Mrs. Bacharach?

BACHARACH: I have no objections. I have some fear and trepidation but let's go in and find out what she has to say.

MURROW: Good. A-- anything especially new we can expect in men's clothes this winter?

BACHARACH: Why yes, very definitely. I think the average man is getting a little tired of the darker tones like charcoal and black and I believe the light shades, grey, like I'm wearing here is going to be the big thing and it's going to be-- get a real impetus by a best-selling book called "The Man in the Grey Flannel Suit" which is going to be made into a very wonderful picture by Gregory Peck.

MURROW: Uh, huh.

BACHARACH: I think the grey flannel suit for next Spring is going to be the big thing in clothing.

MURROW: Now Mrs. Bacharach, how about it, does your husband give very much help around the house?

MRS. BACHARACH: Very much. He's just as helpful as he can be.

MURROW: In what sort of way?

MRS. BACHARACH: In every way. In fact he does everything for me if I don't stop him.

BACHARACH: I'm a pretty good cook.

MRS. BACHARACH: Well--

MURROW: Well, I guess you're the cook of the household-- do you ever get any credit for it?

MRS. BACHARACH: Do I get credit for it?

MURROW: Yes.

MRS. BACHARACH: Well cooking is quite a strain on my disposition, and I don't think I get very much credit for it-- I don't deserve it, but I do have something that I'd like to show you that Bert gave me which shows that I get credit for other things. Bert, would you get that for me?

BACHARACH: Sure will.

MRS. BACHARACH: If you've ever been in his office, Mr. Murrow, you'd know that he has a number of plaques that have been given to him through the years, and he felt that I should have one too. I'm very proud of this. It says "For twenty-five years of devotion and patience. P.S. I love you."

MURROW: Oh, very nice.

MRS. BACHARACH: October 24th, 1950. We are going to have our thirtieth anniversary soon.

MURROW: Well, congratulations.

MRS. BACHARACH: I'm going to Jamaica.

MURROW: Good.

MRS. BACHARACH: For a second honeymoon, sort of. Our proudest, pride and joy I might say, is our son, Bert, whose picture you see on the piano with his lovely wife, Paula.

MURROW: Yes.

BACHARACH: They're wonderful kids, Ed. I want you to meet them soon. I wish they could have been here.

MURROW: I'd love to, I'm sorry they aren't there. Bert, what question are you asked most frequently by your readers?

BACHARACH: Well, there are really two. One is a very important one. What to wear formal for after six. The real important one, however, is how to tip.

MURROW: Now let's,-- can we explore that for a moment?

BACHARACH: Surely.

MURROW: What would you say would be a reasonable tip for an ice cream soda?

BACHARACH: Ten cents.

MURROW: And a steak dinner?

BACHARACH: Well, fifteen percent of the check.

MURROW: And, a-- a package of cigarettes at a nightclub?

BACHARACH: I'm not a liberal tipper there. It goes to the concessionaire, not to the girl. I'd say fifteen cents.

MURROW: Uh huh. And a haircut-- a good one.

BACHARACH: Well, there you tip well. If you get a good haircut you tip well, if you get a bad one bring it down. Maybee-- anywhere from twenty-five cents to seventy-five cents, I would guess.

MURROW: And what about a taxi ride that cost a dollar?

BACHARACH: Oh, twenty cents, I suspect, in New York.

MURROW: Uh, huh. Bert, on a number of occasions in the past we've given authorities on women's fashions a chance to tell us what they think about men's clothes. Would you like to apply for equal time?

BACHARACH: Well, not equal time, because you've given them a lot of time and I will only take ten seconds to say that they are doing a magnificent job, a beautiful job, a wonderful job, and every adjective that I might call up. I think they've made the beautiful women even more beautiful; I think I-- the Men's Wear Industry is sort of following in their footsteps. I hope we can do as much for the men as they've done for the women.

MURROW: Now, a-- Mrs. Bacharach--

MRS. BACHARACH: Yes--

MURROW: A-- this is perhaps too personal a question, but when is the last time Bert commented on something you were wearing?

MRS. BACHARACH: Tonight.

BACHARACH: Yes. She claims I rarely notice what she-- she always looks beautiful.

MURROW: Bert, what would you say is the most basic rule to follow if a man wants to be well-dressed?

BACHARACH: Well, Gary Grant once-- the secret of Gary Grant's dressing success, he is a very well-groomed man, was that, people would leave him after being with him, remember that he was well-dressed, but wouldn't remember any article of apparel he had on. They wouldn't remember his tie, his stickpin, or any other one thing. I think that's the secret of good grooming.

MURROW: That's very good advice.

BACHARACH: That boy has good taste.

MURROW: Thank you, very much, Bert Bacharach and Mrs. Bacharach for letting us come and visit you.

BACHARACH: Good night. Thank you very much.

MRS. BACHARACH: Good night.

PERSON TO PERSON with EDWARD R. MURROW
Guests: JULIE HARRIS and MANNING GURIAN,
JOHN GUNTHER and JANE PERRY
Friday, October 21, 1955 - 10:30 P.M.

MURROW: I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live; there's no film. Tonight in our series of informal visits we'll be dropping in first on actress Julie Harris and her husband Manning Gurian, and then we'll move on to the home of author John Gunther and his wife. We'll be ready in exactly 30 seconds.

(Commercial)

MURROW: Julie Harris is one of the newest and brightest stars in the American theatre. Although she has appeared in little more than a dozen plays, Julie Harris has established a fine reputation for her efforts, particularly in the Broadway and movie versions of "A Member of the Wedding" and "I am a Camera", and the motion picture "East of Eden". Julie Harris comes from Grosse Point, Michigan. In private life, she is the wife of Manning Gurian, New York born stage and business manager, and tonight is their wedding anniversary. The Gurians live in this house on the East side of Manhattan. They've been in it since May, but with the arrival of their son, Peter, in July, and Julie's rehearsals for a new Broadway play, "The Lark", there hasn't been too much time to get settled.

MURROW: Good evening, Julie.

MISS HARRIS: Good evening, Ed.

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MURROW: Good evening, Julie.

MISS HARRIS: Good evening, Ed.

MURROW: How are the rehearsals coming along?

MISS HARRIS: Well, pretty good. At the moment I think we're all trying to stay well. It's our third week of rehearsals.

MURROW: Uh, huh.

MISS HARRIS: It's at this point where everybody begins to feel colds coming on and one ailment or another. We open in Boston a week from tonight.

MURROW: Uh, huh. Well, what's the biggest worry other than the reviews as the opening night approaches?

MISS HARRIS: Well, as I say, it's trying to keep your nerves down and trying to stay well, and Mr. Karloff, Boris Karloff, who plays Bishop Koshawn in the play, has just given us a new remedy.

MURROW: What's that?

MISS HARRIS: Well, last night he said, "Whenever you feel a cold coming on, run to the nearest tobacco store, and buy a corncob pipe, and fill it with cotton and put a few drops of Oil of Eucalyptus on the cotton and then puff, all day long." I was just imagining a whole company sitting there during lulls.

MURROW: Julie, did you ever think what it would be like for you if there were no theatre?

MISS HARRIS: Oh, I guess I have thought about that, especially when I've been out of work, It would be something like losing an arm, I guess; it would be like starting all over

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MURROW: Julie, did you ever think what it would be like for you if there were no theatre?

MISS HARRIS: Oh, I guess I have thought about that, especially when I've been out of work. It would be something like losing an arm. I guess; it would be like amputating all over

again.

MURROW: Well, activity certainly seems to agree with you, so I imagine that living in a big city like New York is just fine, isn't it?

MISS HARRIS: Well it is, because both Manning and I have always--our livelihood has been in the city, so it's really better for us. But, we feel that we've got a little bit of the country now because we have a little garden in the back.

MURROW: Uh, huh.

MISS HARRIS: We can put the baby out there. He gets sun and air so its-- we've got both the country and the city, which is wonderful.

MURROW: Tell me, how's the house coming along. Are things working out all right?

MISS HARRIS: Well, it's coming very slowly. This is about the only room that's been completed. This is the dining room.

MURROW: Uh, huh.

MISS HARRIS: We've just finished getting the last couple of pieces. This server and the hutch Manning just got, and that just about finishes the dining room. As a matter of fact the wallpaper was put up the day I went to the hospital to have Peter.

MURROW: Uh huh.

MISS HARRIS: So, I'm very familiar with the design.

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If you'd like to see the rest of the house, Ed--

MURROW: I would. Thank you.

MISS HARRIS: Can you come up stairs?

MURROW: Good. Julie, tell me, do you ever get bored when a play you are in has a long run?

MISS HARRIS: Well, that's the time when I get least bored, because it's like a big responsibility, you have to play the same part, but you have to play it to different audiences.

MURROW: Uh huh.

MISS HARRIS: So you don't have time to get bored. Hello, darling.

GURIAN: Happy anniversary.

MISS HARRIS: Thank you.

MURROW: Good evening, Manning.

GURIAN: Hello, Ed.

MURROW: What are you doing there?

GURIAN: Well, it's a hanging problem, Ed. We're working this out pretty well. Here are a couple of our favorites. Here's one of Ethel Waters.

MURROW: Yes.

GURIAN: We're just crazy about her. Here's an oil print we got in England.

MURROW: Uh huh.

GURIAN: And we're trying to decide which to hang where.

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Hello, darling.

GUEST: Happy anniversary.

MISS HARRIS: Thank you.

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GUEST: And we're trying to decide which to hang where.

MURROW: Well now, which one are you going to put over the mantle there?

GURIAN: Well, my-- I think we lean toward Ethel Waters.

MISS HARRIS: Yes, definitely. This was taken at the Empire Theatre.

MURROW: Oh yes. Well I know from experience that decorating a house can be real fun. What are some of the things you've put into this new house of yours so far?

GURIAN: Well, Ed, we haven't done very much, but everything we have done is a-- love. It'been either given to us or something we worked on with our own hands, which is a great satisfaction. Here's an interesting piece. It's a house gift, given to us by the Silverstones. It's an old oak hand-hewn piece of lumber. I would say it's about two-hundred years old.

MURROW: How long is that?

GURIAN: Oh, about twelve feet, Ed.

MURROW: Uh huh.

MISS HARRIS: It doesn't look that long to me.

GURIAN: It's a very useful piece and we've got some interesting pieces here that were put together. These are our pride and joy. That's a flush door and a half, Ed.

MURROW: A what?

GURIAN: A flush door. That was intended to be a door, this was too. It was cut in half.

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MURROW: Looks like a couch to me.

GURIAN: Well, it's a couch now. But, actually, those were supposed to be doors.

MURROW: Uh huh.

GURIAN: And putting them together and adding a foam top, it makes a lovely sofa.

MISS HARRIS: You can sleep on it.

GURIAN: The lamps are my creation. I put them together myself.

MURROW: What are they made of, Manning?

GURIAN: Well, that's a laminated plastic with butterflies and bits of flora and fauna.

MURROW: Uh huh.

GURIAN: They look very alive and very pretty.

MURROW: And what about the chair there?

GURIAN: Oh, that's something Julie made. Julie upholstered this chair. That's a piece of material from a coat she wore in "I am a Camera" and she did it all-- painted it, upholstered it, stitched it, sewed it, nailed it.

MURROW: You mean she tacked it on and everything?

GURIAN: Tacked it on from beginning to end, and finished off with the paint job.

MURROW: Well Julie seems to be all right in the decorating department. What about the cooking department, Manning?

GURIAN: Well, Ed, I think I do the serious cooking

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MURROW: You mean she tacked it on and everything?

GURIAN: Tacked it on from beginning to end, and finished off with the paint job.

MURROW: Well, Julia seems to be all round the entire department. What about the crowing department?

GURIAN: Well, Ma, I think I do the best crowing.

around here. Julie's very good at-- let's say "creative cooking". Whipping things up, and using all the pots and pans, and turning out things like souffles, which take all the pots and pans.

MISS HARRIS: And blueberry pie.

GURIAN: And blueberry pies on birthdays.

MURROW: Well Julie, now that you have the baby you'll have to learn a lot of new recipes, won't you?

MISS HARRIS: Yes.

MURROW: Have things changed very much since Peter entered the scene?

MISS HARRIS: Oh, they certainly have. It was very difficult in the beginning because we took care of Peter ourselves, and it was hard to get used to the idea that he couldn't speak. I used to hear him cry and I'd think: "What's the matter now; he's had something to eat, he's been sleeping, he has no pain", and I'd try to figure out what was the matter and I'd always say to him "What's the matter, Peter?" And wish and wish that he could speak so that even-- I've had dreams now, where Peter speaks. I go over to his crib and he says, "I hurt here." and I go quickly to Manning and I say (this is all in the dream)

MURROW: Yes.

MISS HARRIS: And I say, "Come, look at Peter, He's talking." Isn't that marvelous, he's only three months old."

MURROW: You know, the time will come when you will wish you could stop him from talking. Do you think he might be

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MURROW: Yes.

MISS HARRIS: And I say, "Come, look at [illegible] talking." Isn't that marvelous. [illegible]

MURROW: You know, the time with some [illegible] when you could keep him from talking. [illegible]

awake at this hour of the night?

MISS HARRIS: Oh-- well, we can go see.

MURROW: Would you?

MISS HARRIS: I'll go look.

GURIAN: I'll look. I think he's asleep, but let me check. Be right back, Ed.

MURROW: Right. Julie, what's been the big event in Peter's young life so far?

MISS HARRIS: Just last week he was out walking with his nurse, Blanche Arnold; and Blanche used to go walking in Central Park with Maureen Stapleton's baby, oh-- this was about two or three years ago, and she used to meet Greta Garbo in the park and Greta Garbo would speak to her and admire Maureen's baby. Well Blanche has been taking care of Peter for a couple of weeks and she was out on First Avenue walking Peter up and down the street in the carriage, and who should come by but Greta Garbo, who admired Peter very much! That's his first celebrity.

MURROW: He's a very fortunate young man.

MISS HARRIS: Yes.

GURIAN: We're very lucky, the baby's fast asleep. He's on a good sleeping schedule now.

MURROW: Well I'm sure you've got a picture, haven't you, Manning?

GURIAN: Yes, I've got a picture. Another pretty one

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MURROW: He's a very fortunate young man.

MISS HARRIS: Yes.

GURIAN: We've very lucky, the baby's just fine. He's on a good sleeping schedule now.

MURROW: Well I'm sure you've got a picture of the baby, you. Manning?

GURIAN: Yes, I've got a picture. Another one-- the

taken by Julie's father a few weeks ago.

MURROW: Oh, it is indeed. You know, he looks as though he might talk at that!

GURIAN: At the age of three months!

MISS HARRIS: I think he once did! (Laughter)

MURROW: Julie, the best actors in the world are children I think. Didn't you always play-act as a child?

MISS HARRIS: Yes, I used to go to the movies a lot Ed. I used to see sometimes two double features a day and my brother was even crazier about the movies than I was. We used to go home after a Saturday afternoon of seeing four movies and try to act out the plots.

MURROW: Do you like this business of being another person; that is, an actress assuming another personality, another character?

MISS HARRIS: Well I guess it started way back then when I used to be so impressed by movies and the people that I saw acting in movies. And in school, it always excited me to try to be somebody else other than the person that I was.

MURROW: Well now, once you get the character created and are insighted, so to speak, does it change gradually under the impact of the audience from performance to performance?

MISS HARRIS: Oh very definitely. The first time especially, when you get in front of an audience. It's a very exciting feeling, because it's as if you aren't complete until

taken by Julie's father a few weeks ago.

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MURROW: Well now, once you get into character and are installed, so to speak, does it change dramatically under the impact of the audience from performance to performance?

MISS HARRIS: Oh very definitely. The first time, especially, when you get in front of an audience, it's a very exciting feeling, because it's as if you were completely unreal.

you have that experience with the audience.

MURROW: Uh huh.

MISS HARRIS: It's sort of as if you're engaged and then you get married.

MURROW: Tell me, do you two ever get the urge to get away from it all, to do something entirely different from the theatre?

MISS HARRIS: Yes, we've talked about that.

GURIAN: Well, it's really a gag, Ed, but some day we think we'd like to run away and have a little mushroom farm.

MURROW: A what?

GURIAN: Mushroom.

MURROW: Why?

GURIAN: Well, the things sort of grow by themselves, and nobody bothers you. And, my understanding is that they grow most any place if you watch the temperature and the moisture and well, we'd just be mushroom farmers, away off somewhere.

MURROW: Well, you can grow them indoors too, can't you?

GURIAN: Yes, you can grow them in cellars, you can grow them in barns and I understand once they start growing you just go clip them and sell them. That's all there is to it. You can't stop them.

MISS HARRIS: We got the idea because we saw a little truck go by that said "Mushroom Farm" on it and we thought

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"What a wonderful way to get away from it all."

MURROW: Well, don't go to that mushroom farm right away. Julie, do you ever think of writing instead of acting?

MISS HARRIS: Oh, when I was very tiny, I wrote a novel. I got, I think, six chapters written and it was influenced by the movies.

MURROW: Uh huh.

MISS HARRIS: And I called it-- I meant to say "The Mad Scientist" but I didn't know how to spell well enough so it came out "The Mad Scintist", and it was all about a man who kept gorillas. This was something that I'd seen in the movies and something that I saw at the Chicago Worlds Fair. We went to an exhibition that was supposed to show how they make movies, and we sat in a theatre, my brother and I, and a gorilla came on the stage with a man who was supposed to be making these experiments, and the gorilla breaks out of his cage, and I remember came down towards the audience and we were so afraid that he was real that we ran out of the theatre. So I wrote a book about it.

MURROW: Well I think you ought to up-date that book and publish it, Julie.

MISS HARRIS: I think it's gone now.

MURROW: Well, thank you very much, Julie and Manning for letting us come and visit you tonight, it's been very pleasant indeed, and I hope Peter sleeps well tonight.

"What a wonderful way to get away from it all."

MURROW: Well, don't go to that mushroom farm right away. Julie, do you ever think of writing instead of acting?

MISS HARRIS: Oh, when I was very tiny, I wrote a novel. I got, I think, six chapters written and it was influenced by the movies.

MURROW: Uh huh.

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MURROW: Well I think you ought to [illegible] and publish it, Julie.

MISS HARRIS: I think it's gone now.

MURROW: Well, thank you very much [illegible] for letting us come and visit you this [illegible] not indeed, and I hope Peter sleeps well tonight.

MISS HARRIS: Thank you, Ed. Thank you for coming.

GURIAN: Thank you.

MURROW: Good night. Thank you very much.

MISS HARRIS: Good night.

MURROW: In just a moment we'll take you for a visit with Mr. & Mrs. John Gunther.

(Commercial)

MURROW: About 19 years ago John Gunther wrote a book. It was called "Inside Europe". It carried him to the best-seller list, and it inspired more "Inside" books; "Inside Asia", "Inside Latin America", "United States" and currently, "Inside Africa". John Gunther, who is now 54, started as a Chicago Daily News reporter thirty-three years ago. Since then, his books, newspaper and magazine articles and a few novels, have made him one of the most prolific of American writers, one of its best-known reporters, and certainly one of the most traveled authors in recent time. Today, when John and Jane Gunther are not working abroad, they make their home in mid-Manhattan, the house in the middle there. Their neighbors are Mrs. Roosevelt, who lives just across the street, publisher Bennet Cerf, playwright Russel Faust, and a number of other well-known families. The Gunther house is four stories high and measures eighteen feet wide. Good evening, John.

GUNTHER: Good evening, Ed.

MURROW: That should be just about the right proportion for a tall, thin writer, that house of yours.

MISS HARRIS: Thank you, Mr. Thank you for coming.

GUNTHER: Thank you.

MURROW: Good night. Thank you very much.

MISS HARRIS: Good night.

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GUNTHER: Good evening, Ed.

MURROW: What should be just about one-hour conversation for a tall, thin writer, six-feet-three or four.

GUNTHER: Thin? Well, anyway, I've lost about a pound chasing your electricians around since noon today.

MURROW: Well, John, now that you have your nine-hundred and fifty-two page African book out of your system, what are you doing with yourself?

GUNTHER: Deciding what book to write next.

MURROW: All right. What's next on the list?

GUNTHER: I think I'll probably do something on Australia and New Zealand next year, but you know, Ed, writers are very unpredictable. It depends on a lot of things. Next year is a Convention year. I may stay here.

MURROW: Well I hope you do. Australia and New Zealand are about the only two places you haven't been, aren't they?

GUNTHER: Except Niagara Falls, and a few other places.

MURROW: Well John, as one who has followed you in print through many thousands of interviews, I've always been interested to know how you decide to end an interview with, Oh say a King or a Prime Minister, a Sultan, or a Pasha, or a General or a President. How do you end it?

GUNTHER: Well there's no problem in ending an interview with anybody as eminent as the type of folk you've mentioned because they terminate it for you. Sometimes you have to walk backwards downstairs, curtsying. Usually I try to finish before they want to be finished, so I don't take the chance of boring them or extending the proceedings too long.

MURROW: Uh huh, I see. John, do you have any particular technique to make silent people talkative?

GUNTHER: Well, every once in a while you run into a somewhat inert politician and I have found that as a rule that if you turn to any politician and say in an extremely serious voice and quite deadpan, "Please, Governor or Congressman, or Senator, as the case may be, would you tell me what inspired you to devote your life to public service?" They talk.

MURROW: John, a minute ago we saw the outside of your house. Where are we now?

GUNTHER: Ed, we're in my workroom-- my office, which is on the top floor, facing sixty-second street. I've had a good many happy hours here. I've worked very hard in this little room.

MURROW: John, all those books, are they all by John Gunther or are there a few strange authors thrown in?

GUNTHER: Gosh, no. There are a few books by me, and a lot of translations and things across the room. Most of these books are Americana-- things I used when I was writing "Inside U.S.A." My African library is in the next room, which is also an office.

MURROW: John, how many books have you written in this room?

GUNTHER: Oh, five or six, I should think.

MURROW: You can't be sure, eh?

MURROW: Uh huh. I see. John, do you have any particular technique to make silent people talkative?

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GUNTHER: Oh, five or six. I should guess.

MURROW: You don't be sure, eh?

GUNTHER: No, I'm not really sure, but we've been here since 1948. I should think it would be five or six.

MURROW: What time of day do you find best for writing?

GUNTHER: Well, Ed, as far as my own special case is concerned, I think the first thing that all authors have to do is to abolish lunch. The second secret of a good life for a writer is to have a leisurely breakfast. I like to start in mid-morning and work right through until mid-afternoon and if possible, without interruptions. Then, take time off, around cocktail time, and during the last two or three years when I was working on this African book, I had to work at night, too, much to the distaste of my good wife.

MURROW: John, your office looks very clean of collectors items. Don't you bring back a lot of souvenirs from your trips abroad?

GUNTHER: Not as a rule. I try to keep my souvenirs in my head. As a matter of fact, Africa has quite a lot of curiosities, especially in the realm of art. We've picked up various odds and ends. You might, as a matter of fact, be interested in that. There's a school in Brazzaville, in French Equatorial Africa, where kids who have never had a brush in their hands are taught to paint and they do things of the most astounding vitality; a combination of naivete and sophistication.

MURROW: Uh huh.

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MURROW: Oh wow.

GUNTHER: Africa's full of surprises. You know, about

political, economic. It's full of surprises. I had always thought that it was hot and dry. Actually, it's not nearly as hot as New York City in a heat wave. It's full of peculiar characters, witch doctors and so on. This, for instance, Ed is a fakish we picked up in the Congo. I don't know really quite what horrible story it tells. Here's a mask, also from the Congo as I recall and here are some little Liberian statuettes.

MURROW: John, I see some more books behind you. What area do they cover?

GUNTHER: These are mostly books which have been autographed to me by friends. I have quite a collection of autographed books. Seven or eight-hundred, I should think.

MURROW: John, is this where you and Jane spend your quiet evenings?

GUNTHER: As a matter of fact, we practically never have quiet evenings. This house is like a railway station most of the time. No, we don't spend very much time in this room, we're much more apt to be downstairs where Jane is waiting. Let me take you down, then.

MURROW: Oh, that's the room downstairs that leads out on to the garden, isn't it John?

GUNTHER: Yeah. This is an old house, you know. We really live a perpendicular rather than a horizontal life, but it's a nice house, and if you just set on a nice street-- we have a little garden, can't grow anything much there because of course,

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the soil is mostly telephone books. Here are a lot of books too. This is my general political library. Here are books by other newspaper colleagues and friends. Hello, Jane.

MRS. GUNTHER: Hello.

MURROW: Good evening, Jane.

MRS. GUNTHER: Hello, Ed.

MURROW: How are you?

MRS. GUNTHER: Fine, thank you.

MURROW: Look, I've just been bothering John about your books from all the way up on the fourth floor there. Do you have any idea how many books you own?

MRS. GUNTHER: Well we've never really counted them, but I think we have a quarter of a mile, a whole quarter of a mile.

MURROW: A quarter of a mile. I've never heard it summed up that way. How do you arrive at that figure of a quarter of a mile?

MRS. GUNTHER: Well, when the carpenter put the shelves in, he was very fatigued, and so he thought he would measure it, and he said it was a quarter of a mile. He could have been mistaken.

GUNTHER: I don't think he was.

MURROW: A quarter of a mile, one deep. Is that right?

MRS. GUNTHER: Yes.

MURROW: Well Jane, I know you traveled all through

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MURROW: Good evening, Jane.

MRS. GUNTHER: Hello, Ed.

MURROW: How are you?

MRS. GUNTHER: Fine, thank you.

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MRS. GUNTHER: Yes.

MURROW: Well Jane, I know you travelled all through

Africa with John while he was working on this last book. Was it fun?

MRS. GUNTHER: Oh yes I enjoyed it, I'd love to go back.

GUNTHER: With me?

MRS. GUNTHER: I should think so.

MURROW: Just what did you do on this expedition, Jane?

MRS. GUNTHER: I think absolutely nothing. I may perhaps have been moral support, although I doubt it.

GUNTHER: I think that report is incorrect. She did every inch of the footwork and a great deal of the headwork too.

MURROW: All the logistics and arrangements for travel and that sort of thing, wasn't it?

GUNTHER: Oh, yes. But also extremely direct assistance both in interviewing and in taking the notes of the interviews, which is the basis for the book.

MURROW: Well now Jane as I recall it, while he was writing that book, John interviewed fifteen-hundred and three persons. Is that right?

MRS. GUNTHER: Yes, I think so.

MURROW: And you missed one interview. How did that happen?

MRS. GUNTHER: Well that was the Grande Mufti of Tripoltania?, and he's a devout Moslem, and he wouldn't receive me, even if I offered to wear a veil.

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GUNTHER: He's not allowed to receive any women, hard luck.

MURROW: John,

GUNTHER: Yes.

MURROW: What do you consider a good first rule for reporting?

GUNTHER: I've always thought that one of the essences of journalism added to-- know what you want to know. In other words, not to hit a country or a problem, or a person cold, to do some homework first.

MURROW: Have you got a good second rule?

GUNTHER: Well, on a different level, in my particular case. Never take notes on both sides of the same slip of paper. That's because I have a habit (a very messy habit) of taking profuse notes in longhand and then cutting them apart and spreading them out in piles on the floor and then building up various themes, sections, chapters and so on, from the piles of scissored notes.

MURROW: Uh huh.

GUNTHER: Which can't be done if you work on both sides of the paper.

MURROW: Which of your books has given you the most satisfaction, John?

GUNTHER: Oh, I've always had a sneaking fondness for "Roosevelt in Retrospect", which was published some years ago,

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MURROW: John.

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but I just can't deny it, the Africa book has given me more satisfaction than any, because it represented a trip that was so stimulating, so enlightening, so exhausting also. It taught me a great deal.

MURROW: Do you know of any reporter who has been in more different towns than you've been in, John?

GUNTHER: Oh, I imagine there are some, yes, but I don't know offhand.

MURROW: What's the most unusual form of transportation you've ever encountered?

GUNTHER: Well, let me think. Jane--

MRS. GUNTHER: Well, in Natal--

GUNTHER: You remember it-- We were carried about in a rickshaw by some Zulu warriors in full regalia. I later discovered that the rickshaws were made in a town in New Jersey, which has a monopoly on all the rickshaws in the world.

MURROW: What do you consider your most exciting adventure, John?

GUNTHER: Oh, I don't think I've ever had any. It's my business not to have adventures. I'm a political reporter. I go out after facts. If I have adventures it distracts my attentions.

MURROW: All right. What's the worst meal you've ever eaten?

GUNTHER: Anything in Ethiopia. (Laughter) Particu-

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MURROW: All right. What's the worst meal you've eaten?

GUNTHER: Anything in Kenyon. (laughter) Anything

larly any meal in Ethiopia, where you have a type of bread that looks like a piece of inner tube-- old inner tube, on which is poured a sauce which is very hot.

MRS. GUNTHER: Very hot indeed. It's called "waf". It makes blood come out of the ears. (Laughter)

MURROW: Jane, he seems to be able to recall a lot of things and has a fabulous memory. Is that right?

MRS. GUNTHER: Oh, I think he has a superb memory, yes.

GUNTHER: For some things.

MURROW: All right, let's go on with this interrogation job. What's the strangest costume you've ever seen?

GUNTHER: We were pursuing naked savages at one time in Africa and we ran across one group of almost naked savages who wore their little grass fig leaves in behind, not in front.

MURROW: What's the worst thing you've ever seen, anywhere?

GUNTHER: Well, that's a hard one. The worst thing I think I've seen recently was the face of an African schoolteacher in a small town in the Union of South Africa. This schoolteacher had just received word that-- miracle of miracles-- he had been granted a scholarship at Oxford, and just as we saw him, he had been informed that the South African Government, which does not believe in education for its Africans, had refused him a visa to leave the country; therefore he could not accept the scholarship.

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MURROW: Mm. John, what kind of people have you found most attractive, in general?

GUNTHER: People who believe that truth is based on reason. Among politicians, I had many years ago a great admiration for Masaryk, the first President of Czechoslovakia, for Dr. Weissman, the first President of Israel,

GUNTHER: Yes.

MURROW: for Ghandi, of course. And then there's people who represent their own authentic National spirit, like Mr. Churchill, who certainly is the greatest man I've ever met.

MURROW: John, who is the most beautiful woman you've ever met?

GUNTHER: Oh, Miss Greta Garbo; beyond doubt.

MURROW: And, what's your favorite outdoor exercise?

GUNTHER: Oh, Ed, I haven't been outdoors in twenty years, and as for exercise, I've just talked about our perpendicular method of life. My only exercise is climbing stairs, except walking Josephine every once in a while.

MURROW: Josephine has been very quiet tonight.

GUNTHER: Oh, let us pray that she remains so.

MURROW: She's very well behaved. John, what African statistic impressed you the most?

GUNTHER: That's another hard one. Oh, in location, that is,adwelling place for Africans outside of Johannesburg, named Orlando, that has ninety-seven thousand people. There is

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exactly one public telephone!

MURROW: Oh wonderful. John, I'm sorry, we've got to run. Thank you very much, Jane.

GUNTHER: Thank you, Ed.

MURROW: Thank you, John. Good night.

MRS. GUNTHER: Good night.

---

exactly one public telephone!

MURROW: Oh wonderful. John, I'm sorry, we've got to run. Thank you very much, Jane.

GUNTHER: Thank you, Ed.

MURROW: Thank you, John. Good night.

MRS. GUNTHER: Good night.

CBS TELEVISION

PERSON TO PERSON WITH EDWARD R. MURROW

OCTOBER 28, 1955 10:30 P.M.

GUESTS: TERRY BRENNAN
GEN. MAXWELL TAYLOR

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live, there's no film. Whatever happens, happens right now.

Tonight, on the eve of Notre Dame's big game with Navy, we'll be going first to South Bend, Indiana, and the home of football coach Terry Brennan and his family; and then, on to Washington, D. C., where Army Chief of Staff Maxwell Taylor and his wife will be waiting for us. We'll be ready to go in exactly thirty seconds.

(Commercial)

MURROW: Out in South Bend, Indiana, Terence Patrick Brennan has just finished a week of drilling his Notre Dame football squad for the big game against Navy tomorrow. Terry Brennan, at 27, is the youngest head coach of any major university. His teams have won 13 and lost 2, which means he is also a very good coach. He was a pretty fair halfback himself when he played for Notre Dame, and he was an honor student too. As a matter of fact, Terry planned to be a lawyer and he would have been if he hadn't been so successful as a high school

coach when he was paying his way for law studies by coaching high school teams.

Terry and his wife, Mary Louise, grew up in Milwaukee. They were childhood friends. Now, with their two children they live in this white frame six room house in South Bend. It's about two miles from the Notre Dame campus.

I imagine there is plenty of excitement there already. Am I right, Coach?

BRENNAN: That's right, Ed, but that has been going on today and, of course, tomorrow there'll be a lot more people in. Every football weekend is a big one, but there's something a little special and a little bit bigger about this one. There is terrific newspaper coverage from all over the country, and at the halftime ceremony tomorrow afternoon we're honoring Knute Rockne. It's the twenty-fifth anniversary of his death.

MURROW: Terry, you wouldn't happen to have a couple of tickets on the 50-yard line lying about, would you?

BRENNAN: No, but if you're in shape, Ed, we can give you a uniform.

MURROW: Tell me, how do you feel? Are you all set for the big one tomorrow?

BRENNAN: Well, naturally, I'm very worried, and that's about all you can do on a Friday night is worry. Navy is a fine football team; we've worked very hard all week getting ready for them and as of today--I mean, the plans are all in.

We just have to wait--I have to wait until tomorrow afternoon and see what happens when that gong rings and we're in there, in the ring.

MURROW: Well, it seems to me that you're very calm tonight. I thought coaches are supposed to suffer on a Friday night.

BRENNAN: Well, I might look calm but I'm thinking only of Navy and I'm very worried about them.

MURROW: Well, you're carrying around quite a load of responsibility for a young man. Has there been any criticism that you're too young for this job, Terry?

BRENNAN: No, I well imagine people have thought about it, maybe second-guessed it a little bit, but the alumni and certainly the officials at school have never made any mention at all about age. They're just concerned with the job being done.

MURROW: Terry, when you were playing football for Notre Dame, what gave you your biggest thrill?

BRENNAN: Well certainly it was just a great thrill to be a regular on the Notre Dame football team, but I think a special thrill was 1946, when I was a sophomore. We played Army in the Yankee Stadium and the score was 0 - 0, which probably seems unusual to get a thrill out of that game, but I was the leading ground gainer that day and in my own little way that was the biggest thrill for me.

MURROW: And I suppose you kept the ball from that game as a souvenir, did you?

BRENNAN: No, I didn't. I was a sophomore at the time and any game balls that are received go to the seniors. But I do have two footballs that I'm very proud of. One of them is the Texas game ball last year, our opening game, and the seniors were good enough to give that to me. And the other one was the Purdue ball from last weekend. Here's the Texas football right here in my right hand, which we won 21 - 0, and this is the Purdue game of last week. Purdue was the only team that beat us last year and they were thoughtful enough to give me the ball after the game last Saturday.

MURROW: That was very thoughtful of them. What else have you kept around in the way of souvenirs, Terry?

BRENNAN: Well, there's one thing that is my wife's favorite over here. It's the silver bowl that the Dapper Dan Club of Pittsburgh gave me last year. It's Kell's favorite because it doubles as a salad bowl or flower holder, a flower pot so to speak, and she likes it very much.

MURROW: Tell me, is your wife Kell as relaxed as you are on the night before a big game?

BRENNAN: Well, she's far more relaxed than I am but she really doesn't relax until the kids are in bed, and she's upstairs right now. Kell! As you know, Ed, Kell is her nickname. Her maiden name was Mary Louise Kelly, so we've all

nicknamed her Kell. Here she is now, with the kids.

MURROW: Good evening, Mrs. Brennan.

MRS. BRENNAN: Hi, Ed, how are you?

MURROW: I'm fine, thanks.

MRS. BRENNAN: Nice to see you again. Come on, Sweetie.

MURROW: Let's see, Terry has Denise in his arms now, hasn't he?

MRS. BRENNAN: That's right.

MURROW: And Terry, right?

MRS. BRENNAN: That's right, Ed.

MURROW: Hello, young Terry.

MRS. BRENNAN: Say hi, Mr. Murrow.

TERRY JR.: Hello, Mr. Murrow.

MURROW: How are you?

TERRY JR.: Fine.

MURROW: Do you play football?

TERRY JR.: I play.

MURROW: You do?

MRS. BRENNAN: He'll play.

MURROW: Oh, you will play. I'll bet you like cowboys, don't you?

TERRY JR.: Yes.

MURROW: You do? Who's your favorite cowboy.

TERRY JR.: The Texas Ranger.

MRS. BRENNAN: The Texas Ranger.

MURROW: The Texas Ranger. And when you grow up, you're going to play football, are you?

TERRY JR.: Yes.

MURROW: Tell me, don't you ever get sleepy?

TERRY JR.: No.

MURROW: No.

MRS. BRENNAN: Oh, yes they do. They're going up to bed right now.

TERRY JR.: I don't like to go up to bed.

MURROW: I don't blame you.

MRS. BRENNAN: The same old story.

MURROW: Good night, young Terry. Good night, Denise.

MRS. BRENNAN: Good night.

MURROW: Good night. Terry, the old argument about commercialism in football still seems to be going strong. How do you feel about that?

BRENNAN: Well, I'm a great critic of people who say too much about commercialization, because there are abuses in everything and certainly that's an abuse of football. There are so many good things about it that I can't see them harping on that, that one issue. At Notre Dame, of course, we feel very strongly on that point. I feel, and we feel, that a boy is entitled to an education if he gets a scholarship by playing football. We're very much against paying a boy to come to

school. We never have and we never will. And I think that that as a basis certainly makes college football good. Many boys do not have an opportunity to have an education, to gain an education, if it wasn't for the fact that they could play football.

MURROW: That's certainly true. Part of this argument, though, is about whether or not the boys have enough time to keep up in their studies if they're playing football too, isn't it?

BRENNAN: Well, yes, it is. And that's another point that we stress at Notre Dame. Our studies are number one; football is number two. We do all we can to make sure that the boys can stay up in their studies and we have very strict eligibility rules. A boy has to have a 77 average before he can play, before he's eligible to compete. And with that hanging over his head and wanting to play so badly, it's a little stimulus and he makes sure he gets that 77 so he can play.

MURROW: Well Terry, you obviously think football is good for the boys. What exactly is good about it?

BRENNAN: Well, I think there are many things. The more abstract things everybody knows, I mean the spirit, team play, loyalty, things of that nature; but something more specific and something more practical, I think is this: any course that you might take in school there are maybe a third of the subjects or more that really aren't practical. Algebra and

maybe some of the foreign languages you will never use, but it trains your mind. And I feel that in football, for an example, in training a mind, a quarterback has twenty-five seconds to put a ball in play. And he maybe spends seven or eight of those seconds in calling the play in huddle, and then he gets in the line of scrimmage. He spends a few more seconds to look at the defense and then he must give an automatic call to the rest of his teammates, particularly the linemen, and they have about ten seconds to digest all of this, to know what to do and do it. And if they don't carry it out correctly, it's a little more than getting a flunk or a low grade and that fellow across the way is going to let him have it. So the penalty for not thinking correctly and not thinking fast enough is a little bit greater and I think it helps them.

MURROW: Well, Terry, I'm fascinated by the number of subway graduates of Notre Dame, the thousands who've never put foot anywhere in Indiana and still they root for you and your team. What is there about the school that accounts for this?

BRENNAN: Well, I think the spirit naturally originates first on the campus. I think the fact that the players on the team are not together in any one hall--they're spread throughout the campus, and in that way the whole school seems to be part of the team and the team a much bigger part, not a bigger part but they seem to be much closer to the other students. And they be--feeling so close that it is just a whole

group pulling for the team and it just brings the whole school closer together. And when the boys graduate, the fellows who have played ball and the ones who haven't, have that closeness of spirit that they carry into the alumni and it must rub off on the subway alumni.

MURROW: Mrs. Brennan, Kell, I imagine you don't see too much of your husband during the football season, do you?

MRS. BRENNAN: Well, strangely enough, Ed, I see more of him during the football season.

MURROW: How is that?

MRS. BRENNAN: Well, Terry's gone a great deal on the banquet circuit and coaches clinic during the year.

MURROW: I see.

MRS. BRENNAN: February was a long one.

MURROW: Terry says you used to pass some of your time painting and that you are quite an artist. Is that right?

MRS. BRENNAN: Well, not quite an artist, but I was an art major at St. Mary's. I haven't painted since, Ed, not since I've been married and have the children.

MURROW: They keep you busy, do they?

MRS. BRENNAN: Either that or they'd end up painting.

MURROW: Tell me, is Terry a painter at all?

MRS. BRENNAN: Oh, a very good one. He painted all the walls in the house with the help of Bill Fisher.

MURROW: Did he.

MRS. BRENNAN: Yes.

MURROW: What color are they?

MRS. BRENNAN: Blue.

BRENNAN: Needless to say whose favorite color that is.

MRS. BRENNAN: Poor Terry's had a blue living room.

MURROW: Terry, do you get a chance to do any reading at all?

BRENNAN: Well, I used to read a great deal. I like to read but the last few years I haven't had time, and when I've had time it's been difficult to concentrate. This year Kell and I joined the Great Books Group here in South Bend. I will probably miss quite a few of the meetings during the fall because they're early in the week and we're making most of our plans and a lot of hard work getting ready for ball games then, but as soon as the season is over I intend to take a bigger part.

MURROW: Well as a philosophy student, you must have a favorite quotation from Plato, don't you?

BRENNAN: Well, that's the first book that we're studying now and I'm trying to bone up for it. There is a quotation in there that I can't remember, but I can find it for you and read it.

It's in Plato's Apology, and I think it sounds very intellectual to be in the great books but actually the great

books are just a group of works with, to me, a lot of common sense. An illustration is here: Socrates as he's being charged in Athens, "If you think by killing men you can prevent someone from censuring your evil lives, you are mistaken. That is not a way of escape which is either possible or honorable. The easiest and noblest way is not to be disabling to others but to be improving yourself. This is the prophecy which I utter before my departure to the judges who have condemned me." It's pretty good common sense to try improving yourself before criticizing others.

MURROW: It is indeed.

Mrs. Brennan, I know it hasn't happened very often, but how is the coach to live with after he loses a big game?

MRS. BRENNAN: Terrible. But there really isn't any other word for it, Ed, but you can't stay gloomy around this house very long.

BRENNAN: I'm not what you call a good loser and I hope never to be a good loser, but I try to be gracious if we do happen to come out on the short end of the score.

MURROW: Well, I think it's safe for us to wish you much luck tomorrow, Terry, and thank you very much for letting us come and visit you tonight. And thank you, Kell, as well.

MRS. BRENNAN: Thank you, Ed.

BRENNAN: Thanks, Ed.

MURROW: Will you say good night to the children?

MRS. BRENNAN: Certainly will.

MURROW: Thank you very much indeed.

MRS. BRENNAN: Good night.

MURROW: Good night.

In just a moment we'll take you to visit General and Mrs. Maxwell Taylor.

(Commercial)

MURROW: General Maxwell D. Taylor is one of the outstanding soldiers produced by the United States Army. A brilliant battle leader of World War II; General Eisenhower has said so. Today, General Taylor is the Army Chief of Staff, the youngest man, at 53, to hold that job since General MacArthur. And aside from MacArthur, General Taylor was the youngest man to serve as superintendent of West Point in modern times. He was the first American general to land in Normandy. He jumped with his paratroopers. He negotiated the surrender of the Italians. He served as post-war commander in Berlin. Later, he took over the 8th Army in Korea and became chief of the American and United Nations command in the Far East before returning to Washington about four months ago.

General and Mrs. Taylor live in this house, Quarters One at Fort Myer, Virginia, about ten minutes from the Pentagon. This is certainly one of the nation's least-publicized historical homes, for almost half a century it has been the traditional home of the Army Chief of Staff. Such eminent soldiers

as Douglas MacArthur, George Marshall, Dwight Eisenhower, Omar Bradley and Matthew Ridgway.

Good evening, Mrs. Taylor.

MRS. TAYLOR: Good evening, Mr. Murrow.

MURROW: Good evening, sir. Mrs. Taylor, I hope in that all too brief introduction I gave no one the impression that your home is open to public tours.

MRS. TAYLOR: I hope not.

MURROW: Mrs. Taylor, where are your sons?

MRS. TAYLOR: One is here in Washington, Mr. Murrow. The other is a cadet at West Point.

MURROW: Well, General, I know you spent a number of years at the Academy as a student, as a teacher, and as superintendent. Just how long a period did you spend in the Army school system all together?

TAYLOR: Well, about twenty years, I expect, as a student in the engineer's school, the artillery school, the air school, the war college, and as a language officer in the Far East. Then I taught school too, five years at West Point and then of course I had almost four years as superintendent.

MURROW: Well sir, did you always pass your subjects with flying colors?

TAYLOR: Well, I got off to a bad start in the military profession. In 1918 I had the unusual experience of having an appointment to West Point and Annapolis simultaneous-

ly. In those days, Annapolis had a geography examination, and to make a long story short I flunked that ingloriously. I've often had occasion to say that if the Straits of Malacca had been in Europe I might be an admiral.

MURROW: Well sir, while you were assigned to Army schools you must have met some of the men who later became Chiefs of Staff, didn't you?

TAYLOR: Yes, I met a number of them. We have a plaque here in the house which records the chiefs who have lived here: almost all of them have, the first one I knew was John L. Hine and then ... General Summerall, General MacArthur--he was my superintendent, by the way, I got my diploma from him in 1922--Mayland Craig and General Marshall. As matter of fact, I came to this house as a guest of General Marshall. He had a little stag dinner when I was a major and I came to translate Spanish, which happened to be the language of the guest of honor. Then of course, General Eisenhower, General Bradley, General Ridgway--the last two, General Bradley and General Ridgway, were instructors of mine at West Point, General Bradley in mathematics and General Ridgway in Spanish.

MURROW: Well, General Taylor, Sir Winston Churchill once said it was an unexplained mystery to him how we managed to find the great leaders for our World War II Army in our small peacetime staff. How do you explain that mystery?

TAYLOR: Well I would say it was our school system,

because we had few troops to command between World Wars I and II, and I think if you look at the record of our most successful commanders they were products of the Army school system.

MURROW: Well sir, what about the foot soldier now? Have you found any increase in recent years in the draftees' enthusiasm for Army life?

TAYLOR: Well, I would say that in Korea I was tremendously impressed by the fine attitude of our young men who came to fight in that rather desolate country. I was say there was none of that enthusiasm perhaps of the volunteers of the Spanish-American War, but our boys had a fine attitude that made me very proud of them.

MURROW: Mrs. Taylor, a moment ago I saw an attractive table in front of you. Did that come from the Orient?

MRS. TAYLOR: Yes, Mr. Murrow, that was a gift of the Korean minister of defense.

MURROW: It's a lovely thing. Do you have something in the house from most of the General's foreign assignments?

MRS. TAYLOR: I'm afraid I do, I'm pretty much of a collector. This lamp beside me we got in Hong Kong on our way home a few months ago, and this vase was a gift from the late Mayor Reuter and the citizens of Berlin.

MURROW: He was a great old gentleman,wasn't he?

MRS. TAYLOR: He was indeed. This little ivory figurine, which I think is very lovely, came from Florence.

because we had few groups to command between men in war I and II, and I think if you look at the record of our most successful commanders they were products of the Army school system.

MURROW: Well sir, what about the job of military men? Have you found any increase in recent years in the over-all emphasis for Army life?

TAYLOR: Well, I would say that in Korea I was tremendously impressed by the fine attitude of our young men who came to fight in that terrible desolate country. I was one of those who was none of that enthusiasm perhaps of the no-nonsense of the Spanish-American War, but our boys in Korea made me very proud of them.

MURROW: Mrs. Taylor, a moment ago you were sitting in front of you. Did they come from the Congress?

MRS. TAYLOR: Yes, Mr. Murrow.

MURROW: Is the Foreign ministers or defense?

MRS. TAYLOR: It's a joint committee.

MURROW: Is the House side of the Congress?

MRS. TAYLOR: It's a joint committee. This lady behind me was a member of the House some a few months ago, and she's been with us across Europe and the Mideast.

MURROW: We were [illegible]

MRS. TAYLOR: He was [illegible] committee which is which the very [illegible]

And this silver vase was a gift of the present prime minister of Japan, Mr. Hariyama.

MURROW: Oh yes. It's a lovely thing. And that's the dining room that we just had a glimpse of, isn't it?

MRS. TAYLOR: Yes, and one of my favorite rooms in the house, Mr. Murrow.

MURROW: It looks like a huge room from here.

MRS. TAYLOR: It is indeed. It seats a great many.

MURROW: Tell me, Mrs. Taylor, when the Army moves a new Chief into Quarters One, does the Mrs. Chief generally redecorate?

MRS. TAYLOR: She's permitted to and I would say always does.

MURROW: Well General Taylor, I know of no soldier who didn't bring back something from Korea. Where do you keep your souvenirs?

TAYLOR: Well I'm no exception. Although I have a lot of them packed, if you'll come into the library I'll show you a few.

MURROW: Good.

TAYLOR: This is a tiger skull given me on Christmas--last Christmas Day by the Thai Battalion, shot in Thailand. This plaque came from the Turkish Brigade, they were fine soldiers in Korea.

MURROW: They were indeed.

TAYLOR: And this plate was a gift from the Indian chief of staff.

MURROW: Well, Mrs. Taylor, I'm sure you must have some non-military things from Korea, haven't you?

MRS. TAYLOR: Yes, one of my favorites is this brass bell really. It's made from an old formula that's now unobtainable, and it's beaten out by hand and polished and never gets dull. They call it bell brass because it has a very resonant and lovely sound. (Rings bell) It rings almost indefinitely.

MURROW: It certainly does. Lovely.

General Taylor, I know that your Pentagon office and your offices upstairs in your quarters have pictures of your military friends. Do you have any in this room?

TAYLOR: Yes, here's my old friend ... Rhee, a portrait he gave me the day I left Korea. And this picture was taken just before Normandy with Winston Churchill and General Eisenhower, when they visited my division, 101st Airborne. And there, of course, is our great Commander in Chief.

MURROW: Oh yes, and I know the inscription on that one. It says, "To a brilliant battle leader in World War II, and an outstanding product of the United States Army, from his friend and admirer. Dwight D. Eisenhower." You must be very proud of that.

TAYLOR: I am indeed.

MURROW: General, in your travels around this country and in your mail, is there much reflection of the question, why do we need an Army when we have these big atom bombs?

TAYLOR: Well, there is, and as you pose that question you really invite me to make a speech, you know, but I'll try to make it short.

MURROW: Go ahead, sir.

TAYLOR: You really can't compare atom bombs and armies. An atom bomb is an unthinking instrument of destruction, whereas an army is a group of people, of thinking human beings who can distinguish right from wrong, can distinguish friend from foe, and choose the right weapon to cope with the enemy aggression. Now for that purpose our Army has a wide variety of weapons, extending from the whistle of the military policeman to the blast of our atomic weapon. We need such an Army, primarily to deter war, to keep war from happening. And then if it occurs, to win that war; and furthermore, to win it in a way that our civilization will not be lost.

MURROW: Well sir, do you mean to imply by that that we need to be ready to fight not only a total war but small wars in remote places as well?

TAYLOR: We can no longer distinguish, Mr. Murrow, in my judgment, between the danger of the big war and the little war, because the little war which is allowed to develop may well spread into world-wide conflagration.

MURROW: Well sir, tell me, as Army Chief of Staff if you had your brothers, if you could do anything you like regardless of budget or anything else, with this Army of ours what would you do with it?

TAYLOR: Well, I think I would answer that with a story. I remember in North Africa someone once asked General Patton how he got such a wonderful return from the American soldier. He leaned back for a moment and said, "Well, first I train him until he's absolutely sure of himself. Then I dress him up until he's proud of himself. Then I get behind him and give him a big kick." I think there's a sort of parable in that which should guide the modern leadership of our Army, with the idea of the kick to be that feeling of urgency of mission which should inspire our Army.

MURROW: In other words, you would do a little more indoctrination and a little more teaching of the soldier as to why he's there and what his mission is.

TAYLOR: I think it is so important that we all know what our mission is, and then set about doing it with all our heart.

MURROW: General Taylor, that uniform you are wearing one doesn't see that very often.

TAYLOR: Well, I think we forget that the Army fought most of its wars in blue up until the turn of the century. Now we dress up in it, although since World War II and Korea we

haven't had much time for that sort of thing.

MURROW: General Taylor, I've heard various reports that you speak five, six or seven foreign languages. Is that true or false?

TAYLOR: Of course, that's largely my public relations officer contributing to a legend, but I'm learning a new language by the way.

MURROW: What's that?

TAYLOR: Pentagonese, and I find that's pretty tough.

MURROW: What's the most outstanding word in Pentagonese you discovered so far?

TAYLOR: Well, snafu, probably.

MURROW: Well that was one you learned in the ETO too, wasn't it?

TAYLOR: That gets around wherever soldiers are found.

MURROW: Tell me, could I ask you a personal question?

TAYLOR: Yes, indeed.

MURROW: When you jumped in Normandy, being the first general into Normandy, what did you think about just when you went out the door?

TAYLOR: Well, I just hoped I would hit easy, in friendly territory.

MURROW: What is your clearest memory of the troops you commanded in Korea, General Taylor?

TAYLOR: Well, I would--that's hard to answer, but I would say the clearest memory I will carry away is of determination of the private soldier up in the outpost, exposed many times to some of the most intense fighting of American history. I think we forget the fact that some of the attacks on those little exposed outposts by the Communists produced some extremely bitter fighting never duplicated in our history before.

MURROW: Well, General Taylor, I know that in the past you have listed literature and philosophy among your non-military interests. Well, do you still get much chance to read?

TAYLOR: Not as much as I would like, frankly, because I think it's so important for all of us who are tied up in our daily work for hours to get away from business when we get home. I always try to do something which is entirely unconnected with my job in the evening.

MURROW: Of course, you always have to bring home so many papers that have to be studied for the joint Chiefs' meeting that that probably interferes with your relaxed reading, doesn't it?

TAYLOR: Well, it does. I'm afraid that's a bad sign when you have to have homework, but I have never found a solution to it since I became Chief of Staff.

MURROW: Well, thank you very much, General Taylor, and thank you, Mrs. Taylor, for letting us come and visit you

tonight. It's been very pleasant indeed. Good night, sir.

MRS. TAYLOR: Good night.

MURROW: Good night, Mrs. Taylor.

TAYLOR: Good night.

MURROW: We'll be back in a moment.

(Commercial)

MURROW: Next week, from California, entertainer Sammy Davis, Jr., and from New York, fashion designer Christian Dior in his first appearance on American television.

Those are some of the people who made tonight's program possible.

(Screen credits)

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CBS TELEVISION

PERSON TO PERSON WITH EDWARD R. MURROW

NOVEMBER 4, 1955 10:30 P.M.

GUESTS: CHRISTIAN DIOR
SAMMY DAVIS, JR.

MURROW: Good evening. I am Ed Murrow. The name of the program is PERSON TO PERSON. It's all live, there's no film.

Tonight we'll be visiting first with fashion designer Christian Dior, and then on to Hollywood where entertainer Sammy Davis, Jr. and his family will be waiting for us. We'll be ready to go in exactly thirty seconds.

(Commercial)

MURROW: When Christian Dior gives the word, hemlines drop from Brooklyn to Central Africa. For the Dior influence on fashion is considerable; it's profitable too. The House of Dior, in addition to dresses, also markets such varied items as perfume and men's ties in twenty-seven parts of the world. This adds up to a $17 million a year business.

As for Mr. Dior, he was born in Normandy, grew up in France, planned a career in the foreign service. Then he started sketching fashions for a Paris weekly; he drifted into designing, served as a private in the last war. Then he went back to designing, and in 1947 went out on his own with the

New Look. Right now, Mr. Dior is in New York for the showing next week of his spring collection. From this apartment house on Manhattan's East Side he can commute between his workrooms, salon, his business offices, and the homes of his friends.

Good evening, Mr. Dior.

DIOR: Hello, Mr. Murrow.

MURROW: It looks like you're the one doing the entertaining tonight.

DIOR: Yes, that's right. Tonight is very rainy and that's wonderful to play canasta with very dear friends.

MURROW: Tell me, who's winning?

DIOR: Oh, I been getting terrible--all night, practically all my hands--and that's terrible.

MURROW: Tell me---

DIOR: I've been very nervous tonight.

MURROW: Oh, nonsense. Do you like playing poker as well as canasta?

DIOR: No, I don't like playing poker. I like to play cards but I am not really a gambler, and poker is pure gambling.

MURROW: Well, I thought I recognized one of your partners, Jessica Daves, but I don't believe I know the others.

DIOR: May I introduce Miss Daves.

MURROW: Good evening.

MISS DAVES: Good evening.

DIOR: Miss Daves is the editor-in-chief of Vogue. And may I introduce Mrs. Lieberman---

MURROW: Good evening.

DIOR: And Mr. Lieberman with (unintelligible)

MURROW: Well, instead of breaking up the card game, could we go in another room and chat with you?

DIOR: Yes, with pleasure, Mr. Murrow.

MURROW: Mr. Dior, tell me, do you ever worry about how an opening will go?

DIOR: Oh sure. That's always a trouble for me, I feel very nervous because fashion is like the opera, Mr. Murrow, and when you are to show your dresses you feel always not big enough.

MURROW: I see. Is there anything special in your new collection that you could let us in on?

DIOR: Oh, I can't tell you very much about it but I may say that the blue will be the most important color, and there will be some important new colors.

MURROW: Well, good luck next week anyway, though I am sure you won't need luck. You believe in it?

DIOR: Oh yes, I am very superstitious. Would you like to see all the charms I wear with me?

MURROW: Yes.

DIOR: Look here. There are two hearts there.

MURROW: Yes.

DIOR: Here, some lily of the valley, a four-corner ? clover.

MURROW: Yes.

DIOR: A current gold coin and there is a star which is probably the most important of them.

MURROW: Yes.

DIOR: And naturally I have always a piece of wood in my pocket to touch it when it is necessary.

MURROW: Tell me, is that one of your own ties you're wearing?

DIOR: Yes, of course, I would be a very bad business-man if I would not wear it.

MURROW: Well, Mr. Dior, you're about fifty years old and still a bachelor. Could this mean perhaps that you know women too well?

DIOR: Ah, you know in my House in Paris I have about a thousand women working and you know that really is quite enough of a harem.

MURROW: Tell me, what sort of woman appeals to you most?

DIOR: Oh for my taste certainly I prefer medium-sized women and rather brunette.

MURROW: Do you use a model when you start sketching and you design?

DIOR: No, I never use models for make my--to make

my sketch. I use models after for the realization.

MURROW: I see. Would you sketch something for us tonight?

DIOR: Oh yes, with pleasure, if you like.

(Mr. Dior sketching)

DIOR: I always start with the head.

MURROW: Yes.

DIOR: It gives me the right proportions.

MURROW: Now just what is it that you are sketching there, Mr. Dior?

DIOR: I'm sketching a suit for the spring.

MURROW: Yes.

DIOR: With an open--a big collar--an open neckline, you see.

MURROW: Do you always sketch as quickly as that?

DIOR: Yes, I have to do it.

MURROW: Tell me, do you enjoy sketching?

DIOR: No, really I don't enjoy sketching. If I had, had a hobby, it would have been music. I love music.

MURROW: Well, Mr. Dior, it was about a year ago when you really started something when you said, "A woman's knee is the ugliest part of her body." Have you changed your mind about that since?

DIOR: Oh Mr. Murrow, really, who would dare to say that the charm of the bosom is as--is as nice as the charm of

the knee? You can't compare.

MURROW: Well, I'll take your word for that, you being the expert on such matters. But how come someone recently wrote, "No one ever flattened a curve more ruthlessly than Dior?"

DIOR: Oh, it was never in my mind--I never tried to flatten the bosoms. I only wish to have a more natural line.

MURROW: Well, that would seem to be a reasonable thing to do. Tell me, Mr. Dior, do you ever get any practical suggestions from your customers?

DIOR: Oh, I have been--I've heard so many different things. I have been hanged, killed, boiled, burned--I don't know--arrested. And I may read you some letters I received. That's from a lady in New Jersey. She said,

"Mr. Dior, I must tell you that I think you are a doll, a Godsend to us women for the happiness you bring us with your wonderful things."

MURROW: Are they all as favorable as that?

DIOR: You will hear this. It's a part of a letter from a man in Topeka, Kansas.

MURROW: Yes.

DIOR: It says, "Another thing, Dior, if you ever put your foot in Topeka, you bum, I'll beat your brains in."

MURROW: Frankly, Mr. Dior, what do you think of the way American women dress?

DIOR: Oh, it's a common knowledge that American women are among the most beautiful in the world, if not the most beautiful. But I know you wish some remark and the only leading one I can make is that some one of them are a little bit too sophisticated. I personally don't like too much sophistication; I prefer a look more natural. Don't you agree?

MURROW: Well, I have no choice but to agree with such an expert, but could you tell us a little more of what you mean by being too sophisticated, Mr. Dior?

DIOR: Oh, well, to wear too strange things, too much--too much jewelry, not to behave naturally. And I think a woman who looks too sophisticated looks cold and that's not very appealing for a man--for men.

MURROW: Well, we were talking the other day to an American fashion expert and she said that a woman who is in doubt about her clothing should generally take something off, that is, something in the way of jewelry or a flower or something like that.

DIOR: Yes. Really, personally when I make my dresses I always start with something a little bit too elaborate and I have always to take off something.

MURROW: Well---

DIOR: That's the secret of the design. Good design.

MURROW: I see. Well, Mr. Dior, you've traveled a great deal in this country and seen much of it. What impresses

you most about the States?

DIOR: Oh, of course, people arrive in New York. There is nothing like that in the world, and really the view of New York is live, the skydrop is something wonderful and gives the most wonderful idea of the life of today.

MURROW: Well, Mr. Christian Dior, thank you very much for letting us come and visit you tonight and will you say good night to Mrs. Daves and the Liebermans for us, please?

DIOR: Yes, I will, surely.

MURROW: Thank you very much indeed. Good night.

DIOR: Good night.

MURROW: In just a moment we'll take you for a visit with Sammy Davis, Jr.

(Commercial)

MURROW: Sammy Davis, Jr. is star of the Will Mastin Trio, and he is currently one of the hottest night club acts and recording stars in the country. He's also among the most versatile: he sings, dances, mimics, clowns, and plays several musical instruments. Sammy is now only 29 years old, but he spent most of his life in show business, from Harlem to Hollywood, with its attendant successes and crises--the worst about a year ago when he lost an eye in an automobile accident.

Sammy Davis now lives in this twelve-room house built on the side of a hill in West Hollywood. He and his grandmother moved in about three months ago. Judy Garland used to live in

this house, north of Sunset Strip. Now let's see what Sammy is up to.

DAVIS: (Humming) And then the rest of the kids will come up and I think that'll probably be the finish. They might change it around.

MURROW: Evening, Sammy.

DAVIS: Oh, good evening, Mr. Murrow.

MURROW: I hope we're not intruding.

DAVIS: Oh, no. We were just brushing up on the rehearsal for the Berle show Tuesday.

MURROW: Oh yes.

DAVIS: I'd like you to meet my dad, Sam Davis, Sr.

MURROW: Good evening.

MR. DAVIS, SR.: Good evening.

DAVIS: And my uncle, Will Mastin.

MURROW: Good evening, Will. Will, tell me, has Sammy been behaving himself recently?

MASTIN: A very fine boy.

MURROW: Just as simple as that, is it?

MASTIN: That's right.

MURROW: Well, Sam Sr., just how did your boy get into this show business anyway?

MR. DAVIS, SR.: Well, I got--I was working with Will the night we had a big show out, and my mother says you got to come home and take care of the kid. And I left Will in Phila-

delphia and I was away from him for about three weeks. I went to catch a vaudeville show and I saw some guys dancin'. I say I can dance better than them and I called Will. He wired me a ticket and I went home and told my mother I was going back into show business and she said,"I have your bag packed." And I went down to Pennsylvania Station and she brought Sammy along with her and when she went to say goodbye she said, "Here's your son."

MURROW: And so he's been with you ever since, has he? Sammy, I know you three have been working together for a long time. Are you going to keep it that way?

DAVIS: Oh, definitely, sir. We have enough bookings fortunately to go on for the next couple of years. We're doing a Broadway show this coming fall and I guess when that's finished my dad and uncle will probably have enough to be happy with show business and retire. I guess my uncle will, as he is now, remain my manager and my dad will probably open up a clothing store or something like that.

MURROW: And you'll be his best customer, I'll bet.

DAVIS: Oh, of course.

MURROW: Let me ask your father, have you ever thought of quitting show business?

MR. DAVIS, SR.: Well, I wouldn't want to quit it. It's like--it's like losin' the best thing you ever had, to quit it.

MURROW: Sammy, I know your father and uncle live nearby, but where's your grandmother?

DAVIS: Well, she's downstairs, sir. She lives downstairs and she's kind of nervous about TV. She's never been on it before. Dad, Will, do you think we could probably go down and get her?

MURROW: Go down and persuade her.

DAVIS: Persuade her to come up.

MURROW: Sammy---

DAVIS: Yes, sir?

MURROW: Do you want to talk about the auto accident?

DAVIS: Oh, sure. It doesn't matter. I like to put people at ease as much as possible about it. The accident was something that I think that I'm a better person for. I think that it was probably the best thing that ever happened to me; that's probably an odd thing to say, but in this business of ours when we start to run and the good things start to happen and the door starts to finally open, a young guy gets a little too wrapped up in himself. And this was enough of a shock, a sitdown, and also a realization that there are more important things, more things to enjoy, just being a nice human being.

MURROW: It must have been quite a shock, coming sort of at the peak of your career, wasn't it?

DAVIS: Yes, it was, sir, at the beginning. But then my friends rallied around me and convinced me that there was

still a lot to be done and that I probably--it probably wouldn't matter. It's just been so wonderful because along with the accident I had the realization of knowing that I had so many friends.

MURROW: Well, I know you have a large following of teen-agers. How do you manage to win them over, since you do most of your work in night clubs?

DAVIS: Well, I think the records have a lot to do with it. I know that we've been very fortunate with the records being good for me--I mean, going well. And secondly, those who see us in night clubs, and surprisingly, Mr. Murrow, a lot of kids come to see us because my dad, my uncle and myself, well we do a very clean act. In the evening you'll probably see like dinner shows, you'll see six, seven families sitting ringside. It's a very wonderful thing.

MURROW: Don't you do something in one of your acts about the boys from Syracuse or something like that?

DAVIS: Oh, I--it was a bit that I started to do, Ed. It actually happened. I felt kind of strange about it because--this happened actually--and I finally developed it into a comedy bit. I was in Syracuse and we worked a one-nighter. And after the one-nighter was over with we were getting dressed in the dressing room, and all of a sudden from outside we heard catcalls, you know, like "All right, Sammy. Come on, come on out of there. Come on, come on. We're waiting on you, kid. Come on."

And I knew it was the teen-age guys and I said, "All right, I'll be out in a minute." And there was a big, huge door, and I kind of pushed through the door and here, standing in front of me, were the Amboy Dukes--or a variation thereof--Blackboard Jungle guys, with the boots and everything, and they were--they stood like this, lookin' at you, you know, with the shoulder pointin' at you. And I said, "Well, fellows, what do you want to do? Do you want an autograph, or can I do something for you?" And they all looked at me and I said, "Incidentally, who was making the noise outside?" And they said, "Well, nobody was. Could we have your autograph?" I kind of got the feeling that they felt--at least I'd like to think that they felt--that I was part of them, you know, one of them.

MURROW: Sammy Davis, tell me, aside from your new house, what physical things has your success brought you?

DAVIS: I'm glad you asked that. Come. Ed, you see, Mr. Murrow, in the old days I was not exactly poor but like most kids who lived in Harlem I had a good suit, only one good suit and one good pair of shoes that I wore on Sundays. And it was kind of a strange thing, so I guess--I talked it over once with Jerry Lewis and I think we both have the same kind of feeling. When we finally made it we would buy all the clothes that we possibly could. We couldn't go in and buy one suit; we had to buy five. You know, you couldn't go in and buy two shirts; you had to buy two dozen. And the kind of the odd thing

with me was the suits. It's that there is a preconceived idea almost about performers wearing sharpy clothes, so naturally I had to buy all the sharp clothes first. I'd like to show you the difference. Now this is an old suit that I used to wear, with the big shoulders. Now, that's what I have to wear because that's what people almost expect from an entertainer, and I'd like to show you the type of clothes that I like to wear all the time. It's a--real Madison Avenue-ish you might say--a Brooks Brothers style, and it's more comfortable and--I remember I wore it once in Boston to a teen-age rally at Weckerko? and two kids, I made the mistake of wearing it, and the kids said, "Oh boy, dig that square." And this is the way it was, with no shoulders.

MURROW: And narrow lapels, too. Sammy, tell me, aside from clothes, what do you collect?

DAVIS: Oh, I collect--I collect guns.

MURROW: What kind of guns?

DAVIS: Western single-action Colts. I have a couple of interesting pieces. This is an imitation, a very expensive imitation, of a ... flying special, which was used by Wyatt Earpp, a kind of an interesting thing. It's a phony, but it's a nice one.

MURROW: Well, wait a minute. What did he use that for?

DAVIS: Well, he would use it very oddly. Instead

of drawing as you see the movie stars do, he would draw and instead of firing he would actually hit them over the head with it or disarm them physically this way instead of firing, because he was one of the few guys in the West who didn't want to kill people. And there are a couple of interesting things from the aspect of well, the movie hero cowboy films and the real guy. I'd like to show you if I could, with this belt that I'm wearing. We started investigating this thing a little while ago and even to the strap in the old days that I'm now tying, in those days when a nice homefolk saw a guy with a gun strapped on like this he was either one of two things, a sheriff or a gunslinger. It's kind of interesting. And there are all kinds of things, and this is a movie holster. By that I mean that inside it has steel in here to brace on the hips---

MURROW: Yes.

DAVIS: And they keep this open so that the gun will fall in easily.

MURROW: I see.

DAVIS: And there is a particular trick that I'm kind of proud of, I'd like to do for you.

I have another hobby.

MURROW: Tell me, are you planning to play in westerns?

DAVIS: Oh no, but it's kind of funny that two things kind of go together because just recently I gave Frank Sinatra

a set of--loaned him, rather--a set of 38's to match, which are just about my most priceless set of guns I have. He's going to do a western and my first two pictures will be done for Frank Sinatra. It's a sort of a tie-in for me because he's my idol as a sort of a great entertainer. But the other hobby of mine is photography. And this is a picture here that I had made in Canada. I saw a little boy on a street--it cost me a nickel to have it made--I had to give him a nickel for posing. And this over here is the first picture that I ever had taken at all. I--like most amateurs you start and you get a lucky shot. And this was it and it kind of dragged me in.

MURROW: What sort of camera do you favor?

DAVIS: Well, I have a double lens reflex and I have a good 35 mm, and I do a lot of available light shooting. A new trend in photography, no flash bulbs, no strobs or anything. I have those but it's sort of a more natural photography.

MURROW: I see. Do you always learn things easily?

DAVIS: No, some things come pretty hard. Some things are very close, music for instance, is very close to me. I can learn a song and my arranger, Maury Stevens, keeps buzzing me because he says I should learn to read music but I think that would be doing it the easy way and I enjoy doing it the other way. Ed, a story: about two years ago I was doing an impression. I kid around a lot on the stage and my dad and uncle, they always stand and just watch amazed by what I'm going

to do, I guess. I never go according to script. And I was doing Louis Armstrong and I was doing a vocal impression of Louis and I yelled to the guy in the band, "Throw me a trumpet" and he gave me his trumpet and I was going, "Give your heart and soul to me, and you will always be, la vie en rose" and almost automatically I picked up the trumpet and went (plays trumpet) and it was the exact same notes that I heard Louis play on the record, and I was frightened by it because I had never played before, but that's---I've never had any lessons or anything on the trumpet and I guess that's the way it goes. I think probably mom is back now.

MURROW: Well, let me ask you one more question before you go. Do you find much differences in audiences in different parts of the country?

DAVIS: No, Mr. Murrow, I think the audiences are just about the same. I don't feel like some of the people in our business that they have a mentality of six years old. I think that they're intelligent, they want to be entertained, and I think that especially night club audiences are tired of dirty, smutty material. I think they appreciate clean, wholesome material, and a guy who comes out without any gimmicks and without any gags and says, "I'd like to offer my best and I hope you like it." I think that's what they want now and I think it's being proven because a lot of young guys have come up in the last couple or three or four years who have that sort

of a pattern.

MURROW: You were going to let us meet your grandmother, I think.

DAVIS: Yes. She's out here I think now. Here she is. Hi, mom. You look awfully pretty.

MURROW: Good evening, Mrs. Davis.

MRS. DAVIS: Good evening, Mr. Murrow.

MURROW: Could you tell us what Sammy was like when he was a youngster?

MRS. DAVIS: He was a very sweet kid when he was small, very easy to get along with. He always loved music and to dance.

MURROW: Tell me, did he show any talent when he was a mere child?

MRS. DAVIS: Yes, he did. He loved to dance and loved to sing.

MURROW: Sammy, I guess it's a long road you've traveled in your 29 years. What gives you the most satisfaction these days?

DAVIS: Well the most satisfaction I get out of a little game I used to play with my grandmother. When I was a little kid, I remember her saying to me, "One day you're going to be a very, very big star." And I guess as a child would say, I said "Mom, when I do I will go to Hollywood and I'll buy you the biggest house in the world," because Hollywood is

the mecca of show business and so forth, and just the fact that I'm here and home and she's here to enjoy it is the most important thing in the world to me.

MURROW: Mrs. Davis, why were you sure that he would be a star?

MRS. DAVIS: He was always active and loved to go to shows, which I used to take him. And I would encourage him to stay out of bad company and be a nice boy and maybe he would make it some day.

MURROW: Tell me this, Mrs. Davis, does the wonderful house you have come up to your expectations, is it like Sammy promised you when he was a youngster?

MRS. DAVIS: Yes, Mr. Murrow, very much so. I love it here, beautiful home.

MURROW: Well, now, in addition to his career and the home and everything else, is there anything more you'd like for Sammy?

MRS. DAVIS: I would love for him to get married and have a wife and a family.

MURROW: Well, any chance of that happening soon, Sammy?

DAVIS: So what else is new, Mr. Murrow? Is there anything else happening around the country?

MURROW: Tell me, of all the things you do, singing, dancing, acting, comedy, what do you like best?

DAVIS: Well, like all singers and dancers and comedians, I long to be a dramatic actor. In the pictures that are coming up I think I'll get the opportunity. As for now, I enjoy singing because it gives me a chance to reach an audience that normally I would never reach, teen-agers who buy records.

MURROW: What sort of role would you like most to play in the movies?

DAVIS: I don't know, sir, quite frankly. But I would like to do something honest and forthright and completely sincere, not the--the type of thing that Mr. Kazan does on the screen or that Mr. Marlon Brando plays. I'd like to play not that particular type of role but an honest movie.

MURROW: Well, where did you get your knack for mimicry?

DAVIS: I got it from a very, very dear friend of mine, in fact two dear friends, Dick Wesson and Larry Storch. They taught me. It sort of to me proves that show business isn't a call and collous thing, you know the coll and callous--oh, I'll be all right--cold and callous thing. I'm not too nervous, this isn't--I think the pains are coming.

MURROW: Sammy, thank you very much for letting us come and visit with you, and thank you Mrs. Davis.

DAVIS: Thank you very much.

MRS. DAVIS: Good night.

MURROW: Good night, and will you say goodbye to your

dad and your uncle, please?

DAVIS: I certainly will.

MURROW: Right. Thank you very much indeed. We'll be back in a moment.

(Commercial)

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CBS TELEVISION

PERSON TO PERSON WITH EDWARD R. MURROW

NOVEMBER 11, 1955 10:30 P.M.

GUESTS: GISELE MAC KENZIE
MRS. THEODORE ROOSEVELT, JR.

MURROW: Good evening. I am Ed Murrow. The name of the program is PERSON TO PERSON. It's all live, there's no film. Tonight we'll be visiting first with singer Gisele MacKenzie, and then on to Oyster Bay, New York, and the home of Mrs. Theodore Roosevelt, Jr. We'll be ready to go in exactly thirty seconds.

(Commercial)

MURROW: No more pleasant international incident ever took place than when Gisele MacKenzie crossed the Canadian border into this country and began singing to American audiences. That was about five years ago. Since then you've undoubtedly heard her records, listened to her on radio, seen her on stage and also on the television program Hit Parade. And at the ripe old age of twenty-eight she's quite a success.

Gisele, whose real last name is LaFleche is from Winnipeg. Her father is a doctor; her mother was a concert pianist, and as a matter of fact, Gisele was almost a concert violinist herself.

Miss MacKenzie lives in this building overlooking

Central Park here in Manhattan. She moved into the apartment only about six weeks ago. Good evening, Gisele.

MAC KENZIE: Good evening, Mr. Murrow.

MURROW: That's a very unusual first name, Gisele.

MAC KENZIE: Well, as a matter of fact when I was born, Ed, my mother wanted a boy and at the last minute, having to face the facts, she looked through a book of saints and found St. Gisele and she said, "I don't believe there's a saint by that name," so that's how I came about that.

MURROW: Tell me, what made you switch from the violin to singing?

MAC KENZIE: Well, during the war I did a lot of singing for the forces and a Navy lieutenant heard me sing and suggested that I switch from the violin to singing, professionally, and finally talked me into it and he is my manager, Bob Suttleworth. I'm very happy that I finally started singing because as he put it, lady violinists never make any money.

MURROW: Gisele, tell me, do you ever get homesick? Do you ever get the urge just to stop what you're doing and pack a bag and go back to Winnipeg?

MAC KENZIE: Well, I guess everybody does who's away from home. I know I do. But I do manage to go home about, oh, about once a year, and also I have a few things to remind me of home. For instance, mother and dad gave me this very lovely painting. It is entirely made of needlework and it represents

a Canadian scene early in the spring. It's the tapping of the maple trees. It's called [French title], which means "The Maple Sugar Cabin" and every little shade requires a change of needle. It's a very kind of complicated thing to make.

MURROW: It's a lovely thing. I know you haven't been in your apartment very long, but how is the decorating coming along?

MAC KENZIE: Oh, it's been a lot of fun; it's been just wonderful.

MURROW: Who's your friend there?

MAC KENZIE: This one?

MURROW: Yes.

MAC KENZIE: Oh, this is Brunhilde, this is Bruna; and this is Wolfgang, this is Wolfie. These are my two little pets.

MURROW: Tell me---

MAC KENZIE: They're awfully blase, don't you think?

MURROW: They are indeed, and very well behaved. Tell me, does taking over a bachelor apartment present any special problems for a girl, I mean things like colors and closets and that sort of business?

MAC KENZIE: Well, as a matter of fact, I was very lucky in that--in that sense, because the gentleman who used to own this apartment had a lot of nice closets built in and I find that girls can certainly use every available bit of space.

For instance, look at this. Okay fellows, come in here. You see, there's space for shoes.

MURROW: Yes.

MAC KENZIE: And all the unmentionables, and even a place for jewelry, so it's very handy that way.

MURROW: Well, I suppose being a woman, no matter how big the bathroom is, it's still not big enough, is that right?

MAC KENZIE: Well, that's true, so I find that I have to put my perfumes out here. I have quite a collection of them and I find that every perfume suits every different mood. This one smells of Christmas trees. And when I don't have the one to suit my mood, I usually create one.

MURROW: Why?

MAC KENZIE: Well, because if you don't have the right scent you just don't feel well. So one night I brewed this very mysterious-looking bottle. It has about fourteen different French perfumes in it, and it's very exciting. I call it Label X.

MURROW: What about this business I've heard of your painting the walls to match your mood?

MAC KENZIE: Well, you see, I find that if I have light colors around me I feel a lot gayer. For instance, in the kitchen--I'm probably one of the few people who have a pink kitchen, and this is the pinkest kitchen you've ever seen. Everything's pink in here.

MURROW: You like to cook?

MAC KENZIE: I love it. It's my favorite hobby. In fact, I--it's kind of a form of therapy with me. I like to relax while cooking, and I actually use all these herbs, not all at once but I do use all of them at one time.

MURROW: You don't ever get the herbs mixed up with the perfume, do you?

MAC KENZIE: Well, I've often thought of putting a little dash of French perfume in a stew. I might try it some day.

MURROW: Well, I know I don't have to ask you if you enjoy singing.

MAC KENZIE: Well, that I always do. I wouldn't want to do anything else, believe me.

MURROW: Well, would you sing something for us.

MAC KENZIE: Love to. I finally found a piano to match my furniture. This is a little bit of my latest recording. (Sings part of "I am Gambling with my Heart")

MURROW: Tell me, is singing pretty much the same in all phases of show business or do you have to change your style when you switch from television to the stage, for example?

MAC KENZIE: Well, I've only done one musical comedy--this summer I played South Pacific--and I found that, for instance, on the stage everything that you do is, has to be exaggerated. For instance, on television if you move an eyebrow, you

know, like this, it's a calamity; but on the stage you have to do so many big, terrifying gestures, just to get any message across at all.

MURROW: I saw you play the violin on the Benny show some time ago. Did Jack coach you?

MAC KENZIE: Well, well he didn't coach me on the violin but he did give me some wonderful coaching on the comedy. In fact, he's been a wonderful friend of mine all along. He's helped me so much. I'll never forget the time that I first went on tour with him. He didn't know that I played the fiddle, you see, and I had told my manager please don't tell him that I play the violin, because I've put it away for good. And he said, "Well, it's too good an opportunity not to tell him." And when Jack found out, he said, "Come up here, you little rascal, and play for me." So, I got up and played as best I could, and his only comment was "Well!"

MURROW: Gisele, we've talked a lot about the good aspects of show business, but what about the other side? There must be some tough moments too, huh?

MAC KENZIE: Well, you just heard one a little while ago when my dogs were barking. But I can remember one embarrassing moment on the Hit Parade. It happened, I think, about a year ago. I was doing a number in which I was a pioneer woman and I had a bloodhound with me and, of course, the leash was around a tree trunk. And in the middle of the song I heard

this horrible, crunching noise, and it was the tree trunk walking away. You can imagine my embarrassment.

MURROW: Well, Gisele, things have gone pretty well for you. You must be a very happy girl.

MAC KENZIE: Well, actually I am very happy. I guess I hold that a little bit from my dad. By the way, my dad and mother are watching tonight. They drove from Winnipeg 500 miles to Minneapolis to see my new apartment.

MURROW: Oh, did they?

MAC KENZIE: And my dad always has been a contented sort of person and always told me that happiness is not getting what you want but wanting what you get.

MURROW: And if you weren't a singer what would you like to do?

MAC KENZIE: I think I'd like to be a doctor.

MURROW: Like your dad. Well, if you'll excuse me one moment, I think I have a telephone call here which might perhaps be of interest to you.

MAC KENZIE: Fine.

MURROW: Minneapolis? Is Mrs. LaFleche there? Have you been looking at your daughter? Her dad, her sister and her brother are all there. Do you hear that, Gisele?

MAC KENZIE: Oh, yes.

MURROW: Tell me, tell me so I can repeat it to her: what do you think of her apartment. You must have some sug-

gestions for improvement or changes of some kind. It's lovely just as it is. And you like the program too. Gisele, this is the first time we've ever had a critical comment at such speed on this program.

MAC KENZIE: Oh, it's wonderful.

MURROW: Well your parents are still out there looking at you. We'll break all the rules of the FCC; why don't you say something to them, Gisele.

MAC KENZIE: Bon soir, papa and mama.

MURROW: Thank you very much.

MAC KENZIE: Thank you, Ed.

MURROW: Good night. Thank you. Thank you, Gisele, for letting us come and visit you. It's been very pleasant. And your mother and your father and your brother and sister all sent their love from Minneapolis.

MAC KENZIE: Wonderful. Thank you.

MURROW: And they love you and your apartment and they didn't have a single suggestion for improvement. Thanks very much again.

MAC KENZIE: Thank you, Ed.

MURROW: In just a moment we'll be taking you for a visit with Mrs. Theodore Roosevelt, Jr.

(Commercial)

MURROW: Mrs. Theodore Roosevelt, Jr., Eleanor Butler Roosevelt, has led a full and fairly strenuous life. She

married the late General Teddy Roosevelt, Jr. soon after his father left the White House. Since then she has had four children; served her country through two world wars; worked with the American Red Cross, the YWCA, China Relief; and now serves by appointment of President Eisenhower as a member of the American Battle Monument Commission, responsible for all of our military cemeteries on foreign soil. Before General Roosevelt died in Normandy in 1944, he had served as Assistant Secretary of the Navy, Governor of Puerto Rico, and Governor-General of the Philippines.

Mrs. Roosevelt now lives in this house in Oyster Bay, Long Island. That's about thirty miles from New York. It's a little more than a stone's throw away from the National Shrine at Sagamore Hill, home of the twenty-sixth president, Teddy Roosevelt. And here, where this seventeen-room house now stands, the young Teddy, Jr. used to play as a child. It was an apple orchard then. Good evening, Mrs. Roosevelt.

ROOSEVELT: Good evening, Mr. Murrow.

MURROW: Tell me, am I substantially correct about your home and Sagamore Hill?

ROOSEVELT: Yes, you are indeed. This is the old apple orchard and that's why we've named this house Old Orchard.

MURROW: Mrs. Roosevelt, I've been told that you're an expert at embroidery. Is that what you were working on when we came in just now?

ROOSEVELT: Yes, it is, Mr. Murrow.

MURROW: Well, I'd like to see it more closely and I'm not qualified to comment on embroidery, but could we see the subject matter perhaps?

ROOSEVELT: Well, this piece isn't finished. I'd really rather not show you this one. But I have one over here that I did some years ago to amuse my husband. I call it The New Deal, and it did amuse him.

MURROW: That's very eloquent. That's a good reminder as any that there is more than one difference between the Oyster Bay Roosevelts and the Hyde Park Roosevelts.

ROOSEVELT: Well, you see, Mr. Murrow, we are very proud of being conservative and we've always thought that it is--you had better be careful because the more the government can do for you, the more it can do to you.

MURROW: I see. But isn't it true, Mrs. Roosevelt, that the Hyde Park Roosevelts are all related to the Oyster Bay Roosevelts, isn't that right?

ROOSEVELT: Yes, they are. It was a distant--I think I can explain it best by telling you what happened when my husband was Governor-General of the Philippines and Franklin D. Roosevelt was elected President, and the newsmen in the Philippines came to my husband and said, "What relation are you to the newly elected President of the United States?" and Ted replied, "I am his fifth cousin about to be removed."

ROOSEVELT: Yes, it is, Mr. Murrow.

MURROW: Well, I'd like to see it made somewhere. I'm not qualified to comment on anybody's, but I think it's a subject matter perhaps?

ROOSEVELT: Well, this place isn't [illegible] reality rather not show you this one. But I have one over there that I did some years ago to amuse my brother. It's called [illegible] New Deal, and it did amuse him.

MURROW: That's very eloquent. There's a good reason, as any that there is more than one different [illegible] Mr. Roosevelts and the Hyde Park Roosevelts.

ROOSEVELT: Well, you see, Mr. Murrow, we are proud of being conservative and we're always [illegible] you had better be careful because the more the government does for you, the more it can do to you.

MURROW: I see. Mr. [illegible] that the Hyde Park Roosevelts are all [illegible] Roosevelts, isn't that right?

ROOSEVELT: Yes, [illegible] I can certain it best to explain. My father [illegible] land was Governor-General of the Philippines [illegible] Roosevelt was elected President, [illegible] Cousins came to my mother and said, "[illegible] the newly elected President of [illegible] replied, "I am Mr. Fifth Cousin [illegible]

MURROW: But you are an Eleanor Roosevelt. Has that ever caused you any conflict or confusion or misunderstanding?

ROOSEVELT: Yes, it really has in some ways. Sometimes when I've traveled to foreign countries people have thought that Mrs. Franklin D. Roosevelt was arriving, and they've made great preparations. And it was a little embarrassing for me sometimes, so I had to get a new passport. Instead of being called Eleanor B. Roosevelt, I became E. Butler Roosevelt. And the only trouble with that was that sometimes I would forget to sign my name that way.

MURROW: And then that change prevented you from being met by bands and reception committees and so forth, did it?

ROOSEVELT: Exactly. No more red carpets were laid down.

MURROW: Tell me, how about the younger Roosevelts? Are there any at home tonight?

ROOSEVELT: Yes, there are several and I'd like to introduce them to you, Mr. Murrow. Now starting over here, my daughter Grace, Mrs. William McMillen.

MRS. McMILLEN: How do you do, Mr. Murrow.

MURROW: Good evening, Mrs. McMillen.

ROOSEVELT: She's married to William McMillen the architect, who among other things designed this house.

MURROW: Oh yes.

ROOSEVELT: Then there's my daughter-in-law, Frances.

FRANCES ROOSEVELT: Good evening, Mr. Murrow.

MURROW: Good evening, Mrs. Roosevelt.

ROOSEVELT: She is the widow of my youngest son, Quentin.

MURROW: Yes.

ROOSEVELT: And she and her three little girls live with me now. She is an artist. And then on the floor, my son Cornelius.

CORNELIUS ROOSEVELT: Good evening, Mr. Murrow.

MURROW: Good evening, Mr. Roosevelt.

ROOSEVELT: His work consists in research and development for the Navy in Washington.

MURROW: And that's something we couldn't discuss in any detail, isn't it Mr. Roosevelt?

CORNELIUS ROOSEVELT: Unfortunately not, Mr. Murrow.

ROOSEVELT: Then I have some samples of my grandchildren here. Alexandra, Mr. Murrow.

ALEXANDRA ROOSEVELT: Good evening, Mr. Murrow.

MURROW: Good evening, Alexandra.

ROOSEVELT: Anna.

ANNA ROOSEVELT: Good evening, Mr. Murrow.

MURROW: 'Evening, Anna.

ROOSEVELT: And Susan.

SUSAN ROOSEVELT: Good evening, Mr. Murrow.

MURROW: Hello, Susan. What are you all doing there

on the floor?

ALEXANDRA ROOSEVELT: Playing puff billiards.

MURROW: Puff billiards? How does that work, could we see an example of it?

Oh, yes. Tell me, who's ahead?

SUSAN ROOSEVELT: Uncle Cornelius.

MURROW: Is he?

CORNELIUS ROOSEVELT: Just a little bit.

MURROW: Does he play fair?

SUSAN ROOSEVELT: Yes.

MURROW: Oh, but I think he has more strength than you. He blows harder. Mrs. Roosevelt, as that game gets under way perhaps you could show us a bit more of your home.

ROOSEVELT: I'd be delighted. Perhaps you'll come with me into the hall.

MURROW: Thank you. It's a lovely hallway.

ROOSEVELT: Most of the animals that my husband collected were for the Field Museum in Chicago, the big mammals, all the Asiatic mammals. One or two of them have stayed in this house. Up there is the head of a slyvang?, which is I think the largest buffalo. It stands six feet at the shoulders and has strange, pale eyes. And that's its head up there.

MURROW: Could that be a tiger skin I see behind you on the wall there, on the stairway?

ROOSEVELT: Yes, that is.

MURROW: Did--who shot it, may I ask?

ROOSEVELT: Well, as a matter of fact, I did.

MURROW: Did you. Where was that, Mrs. Roosevelt?

ROOSEVELT: That was in Napal, just north of India. Of course, it was many years ago I must say.

MURROW: Did you kill it with a single shot?

ROOSEVELT: No, I'm afraid I emptied my entire magazine.

MURROW: You wanted to make sure, did you?

ROOSEVELT: I wanted to make very sure. Tell me, Mrs. Roosevelt, how do you manage to keep track of all the interesting places you've visited?

ROOSEVELT: Well, I keep track of certain ones very easily because it just happens that every post my husband held had a flag that went with it: the Assistant Secretary of the Navy, for instance, and the Governor of Puerto Rico, and the Governor-General of the Philippines---

MURROW: Yes.

ROOSEVELT: ---which is this one.

MURROW: Yes.

ROOSEVELT: And I think they're rather nice to have around and I have no difficulty in remembering those places as you can imagine.

MURROW: I should think not.

ROOSEVELT: Perhaps you'll come into the dining room.

MURROW: Thank you.

ROOSEVELT: Now this room we're very fond of. It's full of all kinds of little things that we've picked up all over the world. And you were asking me about my embroidery.

MURROW: Yes, is that an example of it there?

ROOSEVELT: This is the biggest piece I ever did, and I don't think I'll ever do another one as large. This takes so very much time.

MURROW: How long did it take you to do, Mrs. Roosevelt?

ROOSEVELT: Well, it took the better part of three years, and I figured at the end that I had spent almost 4,000 hours working on it.

MURROW: It's a beautiful thing.

ROOSEVELT: This is free embroidery; it's not done on canvas, and there are eleven different kinds of stitches but I'm not going to take the time tonight to describe them to you. I don't think they'd interest you very much.

MURROW: Well I'm afraid I wouldn't understand them, Mrs. Roosevelt. Tell me, do you keep mementoes of President Teddy Roosevelt or are they all across the way at Sagamore Hill?

ROOSEVELT: They're all at Sagamore Hill, Mr. Murrow, but I have kept family scrapbooks that I've--I have one or two things about him in them. I didn't put in a great deal about him because I felt that his life had been covered so very

thoroughly.

MURROW: Yes.

ROOSEVELT: These are more the story of my husband's life and of my own branch of the family. But there's one picture in this one--just a minute till I find it, there it is--that I think really might amuse you. When my father-in-law was President he always shook hands with the engineer when he traveled by train, and once a foreign delegate came to this country who heard of this and decided that he would do the same thing, only he would go him one better. He was traveling up in New England on the Boston and Maine Railroad and he not only shook hands with the engineer but he kissed the Yankee conductor on both cheeks.

MURROW: Well, my father was a locomotive engineer and I'm sure he would have been astonished to be kissed on both cheeks.

ROOSEVELT: I'm sure he would have been.

MURROW: Mrs. Roosevelt, it's true isn't it that your husband, like his father, was an advocate of the strenuous life?

ROOSEVELT: Yes, he was, Mr. Murrow. It was practically his motto, that it was better to wear out than to rust out.

MURROW: Yes. The General fought in the first World War too, didn't he?

ROOSEVELT: He did, and he was always glad that he was old enough to fight in World War I and young enough to

fight in World War II. This portrait that you see on the wall was painted from a photograph, and the photograph was taken the morning of the very day he died. And underneath you see all his medals; he was awarded every combat medal that the United States gives, beginning with the Congressional Medal of Honor, and you'll see them there.

MURROW: Most impressive. You must be very proud of them, Mrs. Roosevelt.

ROOSEVELT: Yes, I am indeed very proud of them.

MURROW: Mrs. Roosevelt, I know that as a member of the Battle Monuments Commission you're charged with the responsibility for the--I think it's twenty-two--American military cemeteries overseas.

ROOSEVELT: Yes, it is.

MURROW: How many graves do we have in foreign countries?

ROOSEVELT: We have over 93,000 and that represents only half of our actual dead, less than half, because so many bodies were brought home. But I've made three inspection trips: one, two years ago; one to Manila last January; and last month I came back from one in Europe. And I wish everyone in this country could see our American cemeteries abroad. They're so beautiful and they are so touching.

MURROW: Well certainly it's, on this Veterans' Day, both fitting and proper that we have one member's report on

their condition. Will you talk to us a little about it?

ROOSEVELT: Well I cannot tell you how impressed I was by the way they are maintained. You see, our cemeteries have white marble headstones and green grass in between, and the green grass is most beautifully kept. The trees and the shrubs are in good condition. The whole task of maintenance is under a superintendent for each cemetery. And these superintendents are American veterans married to local girls, so they are very happy to stay where they are. Naturally, the wives and mothers and parents, the fathers too I mean, of these men go to see the cemeteries, but I do wish that more of the traveling Americans knew about them. They don't even know where they are in many cases. They have no idea, for instance, that in every cemetery there is a memorial building, a non-sectarian chapel, and a visitors' building, and these are designed and built by some of our foremost architects and they are adorned with statues and mosaics by our best artists. They are so beautiful as works of art, apart from the sentiment of going to see the cemeteries, these buildings are well worth traveling miles to see. One feature is the names of the missing, for the immortalized on the walls of these buildings. In Manila, the biggest cemetery, there will be 36,000 names of the missing, and in Suen there is an inscription "Those there be who have no sepulchre, their names liveth forevermore."

MURROW: I've often been impressed, as I'm sure you

have, Mrs. Roosevelt, with the number of local residents living around those cemeteries who pay their respects on holidays and that sort of thing.

ROOSEVELT: Saturdays and Sundays there were literally thousands of the local people that flock to our cemeteries to admire our memorials and to honor our dead. They bring flowers, they adopt graves in some cases, and it is very touching and I think that they are greatly impressed, these local people, with the way we remember our dead, the way we honor our dead. Of course, a great many cemeteries for World War II, the buildings are not finished yet. The graves are all in and all the headstones are in, crosses and Stars of David as the case may be. Some of the memorial buildings aren't done but then, you know, the cemeteries that were constructed after World War I, some of them were not finished until the 1930's.

MURROW: Yes.

ROOSEVELT: So these are getting along, but every now and then a parent will write to me and say why isn't the building finished in the cemetery where her son is buried, and the answer is it does take time, local problems, whatever it may be, and then you know it's not always too easy to get the money appropriated to maintain these cemeteries or to construct new ones.

MURROW: Yes. Mrs. Roosevelt, about your husband, and I know he's buried at Normandy, and I had the honor of

knowing him. Did you ever have occasion to talk at length with his father, President Teddy?

ROOSEVELT: Oh of course, a great many times, Mr. Murrow, but the conversation I remember so well was three days before he died in 1919. I had just come back from France where I'd been working with the YMCA with the soldiers and I went out to see him in Oyster Bay. And he was telling me how proud he was of Ted's war record, and I said to him "Father, Ted always worried for fear he wouldn't be worthy of you." And I remember his answer so well, I wrote it down at the time. He said, "Worthy of me? I fought in the Spanish-American War which was a little bow and arrow war compared to the war that Ted has just fought in." And he said, "I walk a little straighter because of Ted; like the Chinese, he has ennobled his ancestors."

MURROW: Oh, that's a nice phrase.

ROOSEVELT: And you know, when Ted died in Normandy, it never occurred to me to bring him back to this country. I knew that he would want to be buried in one of our cemeteries there, and there is one phrase that always comes to my mind whenever I visit one of our cemeteries overseas and that is, "the gallant, the beloved, the remembered."

MURROW: Well, Mrs. Roosevelt, I wonder how that puff ball billiard game is getting on. Could we go back and see?

ROOSEVELT: Who won the puff billiard game? You know what I think they've done?

MURROW: What have they done?

ROOSEVELT: I think they've all gone out to watch this on the television set.

MURROW: Well, I think they were very fortunate to be able to watch it, Mrs. Roosevelt, and I am most grateful to you for letting us come and visit you and particularly for your talking so eloquently and so candidly about the American cemeteries overseas.

ROOSEVELT: I hope more people will go to them, Mr. Murrow. I only wish people could know about them.

MURROW: And I think perhaps several people heard your reference to the necessity for adequate finance for them, too. Thank you very much, Mrs. Theodore Roosevelt, Jr.

ROOSEVELT: Thank you, Mr. Murrow.

MURROW: Good night.

ROOSEVELT: Good night.

MURROW: We'll be back in a moment.

(Commercial)

* * * * * *

PERSON TO PERSON with EDWARD R. MURROW
Guests: HAROLD MINSKY and
PHIL SILVERS
Friday, November 18, 1955 - 10:30 P.M.

MURROW: Good evening; I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live; there's no film. Tonight in our series of informal Friday night visits, we'll be dropping in first on Mr. and Mrs. Harold Minsky. He promotes burlesque. And then, on to the home of comedian Phil Silvers, one of the more successful graduates of burlesque. We'll be ready to go in exactly 30 seconds.

(Commercial)

MURROW: There are those who take their burlesque seriously, and have, from the days of Aristophanes in Greece to the more recent times of Minsky in America. Not every one approves of this sort of entertainment, but still, it's part of the legend of show business. Trying to keep that legend alive is a full time job for Harold Minsky. The last of the family to associate himself with burlesque, for unlike his father and uncle, who had built an empire of more than a dozen theatres across the

country, Harold has only one, in Newark, New Jersey. Mr. Minsky, his wife Dardie, a former showgirl, and their two children live in this house in West Orange, New Jersey, not too far from Harold's last stronghold in Newark.

MURROW: Good evening, Mrs. Minsky.

MRS. MINSKY: Hello, Ed.

MURROW: Good evening, Harold.

MINSKY: Hello, Ed.

MURROW: I know your new shows always start on Friday. Who's on the bill this week?

MINSKY: Well, starting today we have Vallkyra and Rosy Future and Bea Lovely.

MURROW: Well now, those fancy names the girls have, do they really influence the box office at all, Harold?

MINSKY: Oh, definitely, they help a great deal.

MURROW: Well, what are some of the best names ever dreamed up?

MINSKY: Well, Tempest Storm, Patti Waggon, Pepper Powell, Bubbles Darlene-- there's lots of them.

MURROW: Mrs. Minsky, does your husband ever complain about how hard he has to work?

MRS. MINSKY: Oh, no, he doesn't complain. Some of my friends often wonder, though-- like this summer, it was a very, very, hot day and we were up at the pool, the children and I, and someone said, "Gee, it's a shame Harold has to work on a day like

this when it's so warm." "I said, Oh don't feel sorry for Harold he's down at the theatre with about forty very beautiful girls and 150 tons of air conditioning."

MURROW: Harold, tell me, what's happened to burlesque. There aren't many theatres left, are there?

MINSKY: Oh, to the contrary, Ed. There's about twenty-five to thirty burlesque theatres throughout the country. There used to be over one hundred, but when you stop to figure what happened to vaudeville and the legitimate theatre on the road, I don't think burlesque is too bad off.

MURROW: Well, maybe television has had something to do with the reduction in the number of theatres. Is that right?

MINSKY: Well, it hurt a bit, but one reason, a very strange reason, is the fact that a lot of the people see our burlesque scenes on television.

MURROW: Oh yes, I imagine there's a lot of former burlesque talent on television, isn't there?

MINSKY: Oh, yes. Well, comics like Jackie Gleason, Red Buttons, Phil Silvers, Abbot and Costello, and Pinky Lee.

MURROW: Uh, huh.

MINSKY: And the strange thing is, the amusing thing is, that the last two names I mentioned are children's comics.

MURROW: Yes. Incidentally, where are your children tonight?

MINSKY: Well, let's go and get them.

MRS. MINSKY: I think they're upstairs.

MINSKY: Come on, shall we?

MURROW: Good. Harold, what do you say to those people who are critical of burlesque?

MINSKY: Well, Ed, millions of people enjoy burlesque, and I think if they like it they should be allowed to see it. There's burlesque in the Broadway shows, and I like to think of burlesque as a poor man's musical comedy, and with the amount of burlesque in the Broadway shows, they would enjoy it.

MURROW: Uh, huh. Oh, there's Ava.

MINSKY: Hello darling.

MRS. MINSKY: Ed, this is my son, Danny.

MURROW: Hello, Danny.

DANNY: Hello.

MINSKY: And this is Ava. Say hello, Ava.

MRS. MINSKY: Aren't you going to say hello?

MURROW: Hello, Ava. How are you? Mrs. Minsky, isn't it a little late for Ava to be up?

MRS. MINSKY: Well, ordinarily it is, Ed, but since we started building the house and with settling down and one thing and another, I really haven't had a chance to get home to California to see my folks.

MURROW: I see.

MRS. MINSKY: And this is their first opportunity to see the baby.

MURROW: Very nice, too. Ava, what kind of hair-do do you have there. Is that a pony tail?

AVA: Yes.

MURROW: Yes-- a pony tail-- Danny, I bet you're glad there's no school tomorrow, aren't you?

DANNY: Yeah.

MURROW: Say, what happened to your front tooth there?

DANNY: My mother pulled one, and the other one came out in school.

MURROW: I see. Tell me, Mrs. Minsky, which is easier, bringing up a boy or a girl?

MRS. MINSKY: Well, I tell you, originally I wanted six boys and I wanted all of them bad. But since the little one came, she's sort of taken over the house and I adore each one of them.

MURROW: What do you say-- we'll let father take over with the children and you show us a little of the house. Would you?

MRS. MINSKY: All right, would you like that?

MURROW: That's right. And if we hear a yell, we'll know that Harold is in trouble.

MRS. MINSKY: Oh, he manages very well with them. If you'll come in here-- this is our kitchen.

MURROW: Uh huh.

MRS. MINSKY: And you'll notice my California influence

MURROW: Very nice, too. Ave, what kind of hair-do do you have there. Is that a pony tail?

AVA: Yes.

MURROW: Yes-- a pony tail-- Danny. I bet you're glad there's no school tomorrow, aren't you?

DANNY: Yeah.

MURROW: Say, what happened to your front tooth there

DANNY: My mother pulled one, and the other one came out in school.

MURROW: I see. Tell me, Mrs. Minsky, which is easier, bringing up a boy or a girl?

MRS. MINSKY: Well, I tell you, originally I wanted six boys and I wanted all of them bad. But since the little one came, she's sort of taken over the horse and I adore each one of them.

MURROW: What do you say-- we'll just hunker down over with the children and you show us a little of the house. Would you?

MRS. MINSKY: All right, would you like that?

MURROW: That's right. And if we hear a yell we'll know that Harold is in trouble.

MRS. MINSKY: Oh, he manages very well, Mr. Murrow. If you'll come in here-- this is our kitchen.

MURROW: Uh huh.

MRS. MINSKY: As you'll notice my kitchen is not very

with the shutters.

MURROW: Yes.

MRS. MINSKY: They started out as just an idea I had, but by the time I had ordered them and had them made for the whole house, and then had the-- found the right person to install them, then had to find the right person that could spray-paint them-- oh, it developed into one of the biggest projects in the whole house, building it.

MURROW: Oh, it's a most attractive kitchen.

MRS. MINSKY: Thank you. You see, this is one of my first additions. In fact, long before we even anticipated building a house, we were driving through Canada, and we got a flat tire on a very lonely and a very strange little road; and I went into an antique show while they were changing it, and I bought this.

MURROW: What is it?

MRS. MINSKY: Well, that's the first thing Harold asked me when I came out of the antique store, and I said "It's a cheese dish" and he said "Oh, good, that's just what we needed."

MINSKY: You're not telling him that cheese story.

MRS.MINSKY: He's still kidding me about it, but I always keep it in sight.

MURROW: Harold, give me an honest answer. Are you the handy type around the house?

MINSKY: I can't even change a bulb in a lamp. Dardie is

really the handy one in the house. She fixes the refrigerator, the washing machine, and she can even fix the television set.

MURROW: Uh huh.

MINSKY: Yeah. And just the other day she completed a pipe rack, for my collection of pipes, which happens to be my hobby. I'd like you to see them.

MURROW: Good, I'd like to see it.

MRS. MINSKY: Will you follow us into the den?

MURROW: Right.

MRS. MINSKY: We'll go right-- this is Harold's very private sanctus sanctorum.

MURROW: I guess you must be the keeper of the pipes. Is that right?

MRS. MINSKY: Well, yes, I've more or less taken over caring for them, and that was almost a crisis in our early married life. I had just unpacked them when we were settling down, and I took them all out and washed them very carefully in Lux. (Laughter) We didn't speak for a few hours after that.

MINSKY: I had a very soapsy smoke.

MURROW: Could we see one or two of the pipes?

MRS. MINSKY: Yes I have my favorite here. It's a little mouse. But, can I show him your favorite?

MINSKY: Yes, that's beautiful.

MRS. MINSKY: This is a beautiful old Meerschaum.

MURROW: Oh, yes.

MRS. MINSKY: Isn't that a lovely pipe?

MURROW: It is, indeed. Does he ever smoke that?

MRS. MINSKY: Well, I suppose it has been smoked quite a great deal-- it's all worn inside.

MINSKY: Oh, that pipe is about 200 years old.

MURROW: Uh huh.

MINSKY; It's a lovely pipe.

MURROW: Harold, I'd like to ask you one or two more questions before we leave.

MINSKY: Well, let's go in to the living room.

MURROW: Good

MRS. MINSKY: Would you follow us through here?

MURROW: Is that wallpaper behind there?

MRS. MINSKY: Yes, that's a mural.

MURROW: Uh huh.

MRS. MINSKY: I don't know, it always looked to me like a very beautiful setting, some day I'd like to go there and see where that was taken from.

MURROW: Harold, tell me, how did the Minskys get into burlesque in the first place?

MINSKY: Well, the full story is coming out in a book that's going to be published in the Spring, but actually it started with my grandfather who was a builder. In 1912 he built a theatre on the lower East side, and he had a vacant space on the sixth floor of the building, and my father took that space and

converted it into a burlesque theatre, and if he didn't have free rent for a couple of years, we wouldn't be in the burlesque business right now. (Laughter) Business was that bad.

MURROW: I see. What would you say has been burlesque's big contribution to show business?

MINSKY: Well, as I said before, I think the great contribution is the wonderful comics we brought out in burlesque and gave to the theatre and another thing, right at the present time, I think it's the talent-- the great medium for bringing up new talent. There's very little left in the legitimate theatre or in the theatre in general.

MURROW: Well, we're going very shortly to visit a graduate of yours, Phil Silvers, as you know.

MINSKY; Yes, Phil was one of my old comics and he's doing wonderfully now.

MURROW: Anything else about burlesque that would interest us?

MINSKY: Well, we always like to think that we entertain the people; something happened a couple of weeks ago that was very amusing. As you know, they clean the theatre every night and there's a Lost and Found Department, and the porter brought in the different articles that were dropped in the theatre the night before to my office, and one of the things that was found was a crutch, and he left the crutch there, and that was to me very amusing because it was entertainment, he brought out

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entertainment.

MURROW: Well thank you very much Harold, and thank you Mrs. Minsky for letting us come and visit you tonight.

MRS. MINSKY: Thank you for coming with us.

MINSKY: Thank you.

MURROW: It's been very pleasant indeed. Thank you and good night.

MRS. MINSKY: Good night.

MINSKY: Good night.

MURROW: In just a moment we'll take you for a visit with Phil Silvers.

(Commercial)

MURROW: Phil Silvers has had enough milestones in his thirty-three years of show business to pave the way from Pitkin Avenue in Brooklyn, his home town, to Broadway, to Hollywood and back to Madison Avenue and television. Phil is forty-four. The youngest of eight children of Russian immigrant parents, and he's been in show business since he was fourteen, when he worked with Gus Edwards. He spent ten years in burlesque, drifted into the movies, but didn't really feel he'd made it until he starred on Broadway in "High Button Shoes" and his own show, "Top Banana." And now, he has the biggest audience of his career in television's Phil Silver's Show "You'll Never Get Rich." Phil Silvers lives here in a two room bachelor apartment in the Delmonico Hotel. It's on Park Avenue in Manhattan about seven blocks from his

television studio, and about ten miles from his old neighborhood in Brooklyn. Hello Phil.

SILVERS: Hi, Ed. (Pause-- music)

MURROW: How are you?

SILVERS: Tell you what this is all about. I've seen your visits with Sir Thomas Beecham, Leonard Bernstein, Yehudi Menhuin, and I thought I'd just keep this on the same high musical plane. Hi, Ed.

MURROW: Good, thank you very much, Phil. You know, about a year ago we visited a neighbor of yours there in the Delmonico-- a fellow by the name of Ed Sullivan.

SILVERS: Oh, good old smiley, yes. He lives right downstairs.

MURROW: Does he?

SILVERS: Excuse me a minute. (Thumps floor with foot) and says "Ed, I'm on person to person. Look alive."

MURROW: Phil, what did you do to earn your first money in show business?

SILVERS: Well, as you always say on your visits, shall we take a tour?

MURROW: All right, let's take a tour.

SILVERS: Not too fast, because we'll be right out of the apartment. This is my desk.

MURROW: Uh huh.

SILVERS: Well, the picture here of these two kids-- I

guess that's the first job I got money at. These two boys are old close friends. The boy that's smaller than me I haven't seen in years. The other fellow is named Sol Soloff and he a hotel owner and done very well. I see him a lot. There's another picture here-that has in a sense the time I started to get the desire for show business. Where it comes from I don't know because nobody in my entire family lineage has ever been in show business or even remotely concerned-- I had an uncle who was once an usher. That's about the closest I got to it. This is a picture of me at my Bar Mitzvah.

MURROW: Uh huh.

SILVERS: That had some singing in it because of the chanting of the prayers. I don't know if you know what Bar Mitzvah means, Ed, but let me explain it to parallel you.

MURROW: Right.

SILVERS: Let's say when you started to make your wonderful name as a correspondent and everything and started to click on television, when Mr. Paley said to you "Ed, you have your own office at CBS."-- that was your Bar Mitzvah.

MURROW: Very good explanation, too.

SILVERS: There's a strange kind of connection here, if I may take the ball for a minute. This is, of course, a high Jewish ritual.

MURROW: Yes.

SILVERS: But at that time, it would never seem possi-

ble that this same boy would some day have a private audience with His Holiness, the Pope.

MURROW: When did that happen?

SILVERS: Well, it was in--I'm very bad on dates, but it was the Second World War.

MURROW: Uh huh.

SILVERS: It was on a U.S.O. Tour with Frank Sinatra. You remember him.

MURROW: Yes.

SILVERS: The well-known dramatic actor.

MURROW: Yes.

SILVERS: And we found ourselves in Rome with a day belonging to us. There was nothing to do, there were no troops to entertain that day, and Frank, sitting in the hotel room, one day said, "Phil, let's have an audience with the Pope." "I looked at him, and I said "Give me a drag of whatever you're smoking. What do you mean, have an audience with the Pope?" "Just like that?"- People all their lives have planned this. I mean, "Let's face it, Frank" I said, "M.C.A. doesn't handle the Vatican. They just don't do it like that." He said "That's the trouble with you, you're a conformist. You believe in protocol and everything. I'll arrange it." And he got on the phone and called the American ambassador in Rome and an hour later we got a call back saying we were to be at such and such a place and have this audience with the Pope. Well this was a big

anticipated thrill. And then we debated the proper clothes. We wanted to be as dignified as we could and we'd been traveling so long our street clothes were in a bad state, and we decided that our U.S.O. uniforms were the most formal we could wear. You see, there was a kind of rule, if you were captured, you were a Captain.

MURROW: Yes.

SILVERS: Well, we'd go around capturing each other making ourselves Captains all day long. And, we arrived at the Vatican, when it suddenly occurred to me-- I thought of Bing Crosby, who, as you know, is a very devout Catholic.

MURROW: Yes.

SILVERS: And I thought of wonderful Dixie, who was then alive, and the four boys, and I just wanted to bring them back a momento of something that was so important to them. Well on the Plaza near the Vatican a little old lady sold Rosary Beads and all I could buy was four, and I got those, and I quickly got a hold of a tobacco can which I cleansed. The purpose for this, Ed, was that I could honestly say to Bing when I next saw him, "The last hands that touched these Rosary Beads were that of the Pope." Well, we got into the Vatican, we were ushered into a side room, and the Cardinal in attendance came to interview us. He kind of told us the protocol of the Vatican.

MURROW: Yes.

SILVERS: When His Holiness comes into the room, you

drop to your right knee, and kiss the ring of St. Peter. He then looked at me as if to say, "Well, you don't have to do this, but this is what people do." I don't know how he knew I wasn't Catholic. He kind of sensed it. And, as a matter of fact, when the Pope walked into the room, it was the only comfortable thing you could do; drop to your right knee, because face to face with this beautiful looking man with the deep set eyes and the spiritual leader of so many millions of people-- Well, anyway, the Pope came to us and I don't actually think he knew Sinatra, but he was briefed about Sinatra-- a great young Italian-American singer-- he went right to Frank with a lovely smile and he said "You, my son, are a tenor." And Frank said to him, "No, your Holiness, I'm a baritone." Then the Pope said, "What operas do you sing?" There was a slight pause, and I bit my lip, to keep from laughing and Frank was kind of non-plussed and said "Well, Holy Father, I don't sing opera." Then the Pope said, "Well, where did you study?" Frank said: "I never studied." Well, then the Pope really laughed. And you know, the Pope being Italian, this was a big joke to him.

MURROW: Yes.

SILVERS: A great singer, doesn't sing operas, never studied. The Pope then came to me. He spent time with me. I guess I looked funny you know, in the U.S.O. uniform, with glasses and everything, and he said: "My son, what do you do?", and I took the liberty of saying I was a comedian; and he said:

"Oh this was very good in these times, to make people laugh.", and he blessed me, and gave me a little morning prayer for the family, and we talked for a moment. I told His Holiness I had the pleasure of seeing him at the Eucharistic Congress in Chicago in 1936, when he was then the Papal Secretary.

MURROW: Yes.

SILVERS: He was very pleased at that, because he loved his trip to America. However, we went on to talk further, and I had these four Rosary Beads on my arm and I said to the Pope: "Does your Holiness know Bing Crosby?" The Pope said: "Of course." I said,"Well, I guess 'Going My Way' didn't hurt him at the Vatican, and I told him about his devoutness and the four boys, and he said: "Well, you'll need two more Rosary Beads for Mr. and Mrs. Crosby, and he turned to the Cardinal in attendance who reached under his cassock and brought out two beautiful Mother of Pearl Rosary Beads Vatican stamped, which he then blessed, and I of course put them in that little can I told you about,

MURROW: Yes.

SILVERS: so I could honestly say they were last touched by the Pope. Well, the humor of the story, as such, was that as we left the Vatican and hit the Vatican stairs, Sinatra, with his full eighty pounds, gave me a belt on the shoulder and said: "You miserable bum, I get you into the Vatican, and you're plugging Crosby!"

"Oh this was very good in these times, to make people laugh".
and he blessed me, and gave me a little morning prayer for the
family, and we talked for a moment. I told His Holiness I had
the pleasure of seeing him at the Eucharistic Congress in Chicago
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Pope: "Does your Holiness know Sing Crosby?" The Pope said:
"Of course." I said, "Well, I guess Colonel My Maidan's been
him at the Vatican, and I told him about his devotions and the
four boys, and he said: "Well, you'll need two more Rosary Beads
for Mr. and Mrs. Crosby, and he turned to the Cardinal in atten-
dance who reached under his cassock and brought out two beautiful
Mother of Pearl Rosary Beads Vatican stamped, which he then
blessed, and I of course put them in that little case I told you
about.

MURROW: Yes.

SILVERS: So I could honestly say they were I was
touched by the Pope. Well, the humor of this story, as you
that as we left the Vatican and hit the Vatican steps, Sinatra
with his full eightpounds, gave me a belt on the shoulder and
said: "You miserable bum, I met you into the Vatican and you
insuring Crosby!"

MURROW: (Laughter) Phil--

SILVERS: Don't do that, I need you. Laugh, don't suppress it.

MURROW: Phil, I know you live in only two rooms there-kind of modest for a "Top Banana", isn't it?

SILVERS: Well, I'm not much for ostentation. This is good enough for me as a single man and I collect friends, not items. Another tour?

MURROW: Oh, fine.

SILVERS: All right.

MURROW: I can see you through the door, now.

SILVERS: All right, here we go. This is my kitchen--I must go in there some day. This is my bedroom. These are books. I don't mean to be too impressive or too literate, I read books.

MURROW: What do you read?

SILVERS: Anything. Anything that's current, interesting to me; of course, I can't save the books because I have no room. I have a lending library downstairs. I'm currently reading this book; it's Abe Burrows Songbook.

MURROW: Oh yes.

SILVERS: It's not exactly a novel in that sense of the word. It's very amusing. This is something I'd like you to read. It's next weeks script. Oh, you poor unfortunates, this is the funniest stuff you've ever read.

MURROW: (Laughter) Phil--

SILVERS: Don't do that. I need you. Laugh, don't suppress it.

MURROW: Phil, I know you live in only two rooms, sort kind of modest for a "Top Banana", isn't it?

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SILVERS: All right, here we go. This is my kitchen--I must go in there some day. This is my bedroom. Lots of books. I don't mean to be too impressive or too literary, I read books.

MURROW: What do you read?

SILVERS: Anything. Anything that's current. Information to me; of course, I can't save the books because I have no room. I have a lending library downstairs. I've even written this book; it's Abe Burrows' Joke Book.

MURROW: Oh yes.

SILVERS: It's not exactly a novel in the usual sense of the word. It's very amusing. This is something I like read. It's next weeks script. Oh, you know Burrows, he's the funniest stuff you've ever read.

MURROW: What have you got on that bottom shelf there, Phil?

SILVERS: Oh these? You referring to this?

MURROW: Yeah.

SILVERS: These are prop glasses. It's kind of a characteristic of mine. I wear these on the stage. I'm very near-sighted, and-- but somehow or other there's some psychology in this-- I see on the stage. I don't have a lens in them, because it kind of suppresses your expression.

MURROW: Yeah.

SILVERS: I'm not wearing them now, as a matter of fact. More touring?

MURROW: Yes, more touring.

SILVERS: Let's go to my favorite room.

MURROW: All right.

SILVERS: I must go in this kitchen some day! Ed--

MURROW: Can we come back and visit you in your kitchen some day, Phil?

SILVERS: Any time, bring your own stuff.

MURROW: All right. I see a television--

SILVERS: It's a very important thing to me, television. I didn't mean to jump you, Ed. What did you say?

MURROW: I see a television set there. Do you spend much time looking at it?

SILVERS: An awful lot of time. Television is a great

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SILVERS: Any time, bring your own stuff.

MURROW: All right. I see a television --

SILVERS: It's a very important thing to me. Before I didn't mean to insult you, Ed. What did you say?

MURROW: I see a television set there. Do you ever watch time looking at it?

SILVERS: An awful lot of time.

friend of mine. I too get lonely many times, and I like television and it's a great thing. It also helps with the clarinet playing.

MURROW: How's that?

SILVERS: I don't play by music. I don't know one note from another. I play with the commercials, and I play with the various bands or the singers that are on. You see, I have a deficiency, to be a good clarinetist. In the parlance of musicianship I have a vibrato which isn't very good, but I utilize it to good cause. Let me show you what I mean. I take a wastepaper basket, you see.

MURROW: Yeah.

SILVERS: You put it here and you play into it, and with the vibrato I think it sounds like an organ. Shall we try it?

MURROW: Good, let's try it.

SILVERS: (Plays clarinet) I must be out of my mind. I could get a fortune doing this on television. Well, that's about the clarinet story.

MURROW: Are you ever serious about anything?

SILVERS: Quite often, Ed. Let's put it this way-- comedy is no laughing matter. Yes, I'm serious-- I'm sometimes too serious. I mean, this is a characteristic of most comedians; but I love all life, don't take anything too seriously, I've learned to do that, at least.

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SILVERS: You put it here and you play into it, and with the vibrato I think it sounds like an opera. Shall we try it?

MURROW: Good. Let's try it.

SILVERS: (Plays clarinet. I must be out of my mind. I could get a fortune doing this on TV variety. Tell, shall I about the clarinet story.

MURROW: Are you ever serious about anything?

SILVERS: Quite often. But, let's put it this way—comedy is no laughing matter. Yes, I'm serious— I'm too serious. I mean, this is a characteristic of me, but I love all life, don't take anything too seriously. I've learned to do that, at least.

MURROW: Tell me this. What's the toughest moment you can remember?

SILVERS: Well, I wish I could give you a high dramatic moment, like falling out of a building and being shot at, but to be real honest, after a flurry of being in big show business when I was a kid I started at the top with Gus Edwards.

MURROW: Yes.

SILVERS: As a matter of fact, I broke in at the Palace Theatre in New York, and then my career kind of ran in reverse. Vaudeville died and all that, and I was doing an act with this girl-- desperate, hungry little girl and her mother, and we were all broke-- and we went up to Boston to break in. There was a lot of vaudeville around in Boston then, and we did a kind of a tryout performance in one of the theatres, and the next day I was to go to the booking office to find out how we did, and it had to be good because we had no money to get out of Boston.

MURROW: Yes.

SILVERS: I went up to this office crowded with people and the booking agent saw me and told me right to my kisser: "This act stinks." He was half right, and so I had to go back to this desolate hotel room where this dear, sweet girl and her mother were waiting to tell them we were through. And when you're younger, things are not too dramatic, but this was pretty low, and as I was walking to tell them this grim news, I must

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MURROW: Yes.

SILVERS: I went up to the office dressed with pride, and the booking agent saw me and told me right to my face: "This act stinks." He was half right, and so I had no job to go to this desolate hotel room where my dear sweet dad and my mother were waiting to tell them we were through. In show you're younger, things are not too dramatic, but it's the worst low, and as I was walking to tell them this terrible news, I said

have walked a little too close to the curb. There was a car parked there which had a little nick in its fender, and I brushed up against it and it ripped, from my ankle to my hip-bone, the only suit I had; and there I was with my trousers flapping in the wind, with this great message to tell the girls that we were through; stranded. Have you ever been stranded in Boston, Ed?

MURROW: No.

SILVERS: Oh, it's murder.

MURROW: Well, you must have had your share of embarrassing moments, haven't you?

SILVERS: Oh, yes. It seems that all my incidents, whatever they are, are in show business. This concerns lovable, laughable Toots Shor.

MURROW: Yes.

SILVERS: Well, big, fat Tootsie, he's more than a friend. (I had this set in case we were going to be overtime.) Well, anyway, it was the opening night of "High Button Shoes", and I had Tootsie's seats in the second row where he brought his friends-- the Pat O'Briens and Don Ameches and his wife-- and if you didn't see "High Button Shoes", Ed, it was a strange arrangement. I was the so-called star of the show. I was the first one on the stage, it was a sort of a prolog.

MURROW: Yeah.

SILVERS: And Toots was on his way. You know, he's

very punctual and he roots for his friends and everything. But he got stalled in traffic, and he didn't know this happened-- that I was the first one on the stage and when the curtains parted and the audience saw me, they gave me the usual opening night reception which was very nice-- a lot of applause. Well, then it went into sort of the main opening of the show, gayety on the stage, and then I made another entrance ten or fifteen minutes later. When Toots walked in he didn't see the prolog, he saw the opening, and he thought: "Well I just missed the overture" and he sat down, tried to be real rooting and everything. And then I came on for my second entrance. Now Toots doesn't know that I've gotten my reception already, and with those big hams that he has for hands he started applause, and was furious with the audience for not applauding with him, giving dirty looks to everybody. Well-- it took me twenty minutes to get the audience to listen to me again. He ruined the whole plot of the first act. So, when he came back into the dressing room, I said: "Tootsie, do me a favor, don't root so hard."

MURROW: Sounds like anything can happen when your friends are around, Phil.

SILVERS: Oh, most anything. Sometimes I win out over it, I guess.

MURROW: Phil, we've got to leave. Thank you very much.

SILVERS: Why don't you come back next Friday, Ed?

MURROW: Can we go to the kitchen if we come next Friday?

SILVERS: You can be my guest. I have some wonderful Mulligan stew in there that I haven't seen, but it's starting to ferment a little. I think we ought to get to it. I wish I could have told you about my glorious mother but I guess we can't.

MURROW: Thanks very much, Phil, for letting us come and visit you. It's been a great pleasure.

SILVERS: Ed, for the mutual respect we've shown each other tonight I'm very grateful. Thank you.

MURROW: Good night, Phil.

SILVERS: Good night.

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MURROW: Good night, Phil.

SILVERS: Good night.

PERSON TO PERSON with EDWARD R. MURROW
Guests: ORSON WELLES and
EUGENE MEYER
Friday, November 25, 1955 - 10:30 P.M.

MURROW: Good evening. I'm Ed Murrow. The name of the program is Person to Person. It's all live; there's no film. On this Thanksgiving weekend, we'll be visiting first with a man who, because of the nature of his work, is not kindly disposed towards Turkey-- actor, writer, producer, Orson Welles, and then, on to Washington, D. C., where the Chairman of the Board of the Washington Post, Eugene Meyer, and his wife, will be waiting for us. We'll be ready to go in exactly 30 seconds.

(Commercial)

MURROW: For something like twenty years, Orson Welles has been kicking up a lot of dust and excitement in show business. He's the man who panicked the country with his radio version of the invasion by those little men from Mars. His Mercury Theatre productions are a significant part of Broadway's better efforts, and he has written, produced, directed or starred in so many movies that it is difficult to list them all. Perhaps the most

memorable being "Citizen Kane." Without the talents of Orson Welles, now forty years old, radio, the theatre, and motion pictures would have been much, much duller. Mr. Welles has been spending much of his time in Europe since the end of the War. He returned to this country only a month ago with his wife, Paola Moira, an actress herself. They and their newborn daughter, she's just twelve days old, have set up housekeeping here at the Sulgrave here in mid-town Manhattan. Good evening, Orson.

WELLES: Hello, Ed.

MURROW: I'm glad to see that you finally found yourself a home. You had a little trouble there for a while, didn't you?

WELLES: A little trouble! Well, my goodness, Ed, it wasn't a little trouble, we were practically vagabonds for a while. I was afraid we weren't going to be able to keep this engagement, because there wouldn't have been any place for us to be visited in.

MURROW: Well, it must be nice to be home, isn't it?

WELLES: Nice-- I hate to keep quibbling with you, Ed, but nice isn't the word either, it's wonderful to be home!

MURROW: Correction accepted. Why did you stay abroad so long, Orson?

WELLES: Well, I don't know. I don't really know, because I didn't expect to stay so long. I didn't want to stay so long. A number of jobs came up and each one seemed interesting

and each one led to another, and then I didn't feel as if I were away, Ed, because so many friends come to Europe and we read American newspapers and magazines all the time and in fact, I kept in touch with things in America much more closely in the last few years that I was abroad than I have in the last three or four weeks.

MURROW: Uh huh.

WELLES: Before, I was so anxious to know what was going on, now I don't know what's happening in America, since I've been here. I haven't felt as if I've been away, that's what I'm trying to say.

MURROW: Right. Tell me this, how did you find morale in the European countries where you have been spending your time?

WELLES: Morale.

MURROW: Yes.

WELLES: Well, you know, I've been in several countries, Ed, and each country of course is very different. You know better than I do. I find the morale pretty wonderful, considering how close those countries are to danger places and what we call the "Cold War", and I think it's marvelous how much they've done considering how much they've suffered.

MURROW: What's Italy like these days?

WELLES: Well of course, it's a wonderful country to live in and a marvelous country to work in, but I'm a little bit disappointed in what's happened in the cultural life of Italy.

It began more excitingly, I think. In the last few years it's begun to fall off.

MURROW: And France?

WELLES: Well France-- Of course, you know the saying, "Every good American when he dies goes to Paris." Everybody likes living in France. We have a flat there, Paoli and myself, and love the city very much, but of course, maybe George Jessel was right when he said a little while ago that "France is a country that's governed by the Marx brothers". It just means a little trouble over there in a Government way. It's a very rich country, but there is a despair there that's discouraging.

MURROW: And England?

WELLES: Well, I know we both love England, Ed.

MURROW: We do.

WELLES: We certainly do. I don't know why, really, because I adore the sun and hate bad weather and I don't even like tea, but Paoli and I both find England irresistible.

MURROW: And Austria?

WELLES: Well, Austria I visited just this Spring, again. Of course, I made a film there, "The Third Man", a few years ago. I went back to see it at the time when the occupation forces were going, and it's still, of course, a delightful place. I made a curious discovery there, as a matter of fact. It seems to me that all the psychoanalysts have gone. I asked: "Where are they?" And, as far as I can discover, they're all in

New York.

MURROW: What made you come back home now, Orson?

WELLES: Well, I don't know what kept me there so long, Ed. I know the reason I came back quickly now. It's really the Countess. The Countess is the heir-- heiress.

MURROW: Yes.

WELLES: And the Countessina; and it's all right to have a title, but I was very anxious for her to be born in America, and we made it in time, I'm glad to say.

MURROW: Good. Tell me, is the theatre still attractive to you, I mean with radio and television and the movies?

WELLES: Well, the theatre is irresistible. I can't live without it, myself. It's always been my home in show business, even during the years in which I "slummed" in other mediums, if you'll excuse the expression. Anybody who starts in the theatre never gives up loving it most, I think.

MURROW: Well, what about your own plans for the theatre?

WELLES: Well, I have some. Rather ambitious ones, I'm afraid, because we're going to do two plays in New York. "King Lear"--

MURROW: Yes.

WELLES: Shakespeare's Juliet-- Valpone-- Ben Jonson-- This prop that you see me holding here in my lap, you know, is a-- are some sketches that I've been doing for scenery and costumes for the shows. That's the walls outside of King Lear's

castle.

MURROW: Uh huh.

WELLES: And here is a costume sketch (I have it upside down),-- just a moment,-- this is a costume sketch of Carbachio, the old miser in Volpone.

MURROW: Do you always design your own sets?

WELLES: No, not always, Ed. I do it quite often. In this case I did the sets and costumes because I had to prepare the shows in Europe before we came and it would have been difficult to bring the designers over and then back again.

MURROW: Uh huh. Orson, why are you so partial to the classics?

WELLES: Well, I'm partial to the classics because I love them, and of course, I'm doing the classics now in New York mostly because I think the rest of the theatre is so well represented in America, and I do think the classics are a little bit neglected, of recent years. In the old days in the Mercury we did a lot of classic plays.

MURROW: Well there was another classic that you did-- that "Invasion from Mars". I'm sure everyone asks you about that.

WELLES: Yes. Well, that was a-- I don't know if it was a classic or not but it was certainly an event of some sort. I don't know whether you're asking me a question about it or just leaving me to--

MURROW: What prompted it?

WELLES: What prompted it?

MURROW: Yes.

WELLES: Well this may seem rather personal, Ed. I began to think that people were believing the radio too much. You know, there were voices from Europe and other places that were being accepted as absolutely ex cathedra, and I thought it would be fun to prove that the radio could lie along with everything else. I think it's about time somebody did a flying saucer scare on the TV. Don't you?

MURROW: That would be a good idea.

WELLES: (Laughter)? that too much. Not you sir. No.

MURROW: Would you describe yourself as somewhat unpredictable?

WELLES: I'd describe show business as somewhat unpredictable, and if I could predict what was happening in show business I'd be as predictable as you could ask.

MURROW: Does Mrs. Welles agree about this? By the way, where is she, Orson?

WELLES: May I introduce her, Ed. She's here.

MURROW: Sure.

WELLES: This is Paoli.

MURROW: Good evening, Mrs. Welles.

MRS. WELLES: Good evening, Mr. Murrow.

WELLES: Ed, she shouldn't be here, and I want Dr. Den-

ham, if he happens to be viewing, to forgive me for permitting her to get out of bed, because she had a little setback, and she came out of the bedroom in a wheelchair to say hello.

MURROW: Well, thank you very much. Tell me, Paoli, how's the baby?

MRS. WELLES: Oh, she's fine. She's beautiful and asleep.

MURROW: What's her name?

MRS. WELLES: Beatrice Judit?somoira dedafalco Welles.

MURROW: What a wonderful name. This being your first trip to America, I don't suppose you have seen much more than New York so far, have you?

WELLES: I'm sorry, I can't let her answer this, Ed, until I show a picture of the baby. I know it's corny. Oh, I can wait a minute--

MURROW: All right, let's see it.

WELLES: Excuse me. Because the baby's asleep, of course, so no power on earth could have got her up-- There, Ed she is, you see, singing an aria-- an Italian aria-- she speaks only Italian. (Laughter) I'm sorry to interrupt.

MURROW: Paoli, how do you like New York?

MRS. WELLES: Oh, I love it. I think it is one of the most exciting cities I have ever seen.

MURROW: Does it come up to your expectations?

MRS. WELLES: Well, no. I thought it was much different.

I thought it was less exciting, less beautiful, less wonderful.

MURROW: Uh huh.

MRS. WELLES: It is a big surprise.

WELLES: And more mechanical.

MRS. WELLES: Oh, yes.

WELLES: And more organized, and more terrifying.

MRS. WELLES: I think New York is old-fashioned, and it is wonderful!

MURROW: Old fashioned?

WELLES: Yes, she means that in a nice way, Ed. You know, old fashioned as you know, is a nice word in Italy.

MURROW: Yes.

WELLES: It isn't a derogation. She's pleased to find that there are things in New York that remind her of the old things in Italy, and that are comfortable and easygoing, and friendly; and she expected, I think, from films and that sort of thing, to find a great slick, highly organized world of the future.

MURROW: Yes.

WELLES: It's in that direction-- human things. Isn't that what you mean?

MRS. WELLES: Yes.

MURROW: Mrs. Welles, are you going to continue your acting career?

MRS. WELLES: Well, I don't know, really, because now that I am married and I have a baby, my career as an actress

doesn't matter very much.

WELLES: I don't know. She's an awfully good actress, and I hope she will, Ed.

MURROW: Well, thank you very much, and thank you very much Mrs. Welles for letting us come and visit you even though you're not feeling too well. Thank you very much. Orson,

WELLES: Yes, Ed.

MURROW: From what I can determine, you're something of an individualist, aren't you? Isn't that a fair description?

WELLES: I don't know, Ed. I don't know much about myself. I suppose people ought to know about themselves. The Greeks told us we ought to. I don't spend much time trying to decide what I am. I'm very fond of individuals, though, as against conformists and members of a gang. I hope I am an individual. I like to put it that way. I do think we live in an age when individualism is being discouraged, isn't it, you know.

MURROW: Yes..

WELLES: I think there's every sort of conspiracy all over the world, from totalitarianism to just plain social custom. There's every kind of discouragement offered to the person who wants to be himself and not just one of the group.

MURROW: Orson, there's something I've been wanting to ask you all evening. Do you think television has lived up to its potential?

WELLES: Well, I don't, Ed. No, I don't. I think it's

done wonderful things and a disproportionate amount of those good things have been done by you, if you'll forgive me for saying so. But I don't think so considering its-- Are you asking about America or the world?

MURROW: I'm asking about the world.

WELLES: It would be the same, as a matter of fact. All over the world it's a medium maybe as important as the printing press was when it first bobbed up on the cultural horizon. I don't think people quite realize how important, how dangerously important it is and how wonderfully important. I think it's too much a medium of casual entertainment and not enough one of serious exchange of ideas-- I don't mean it should be solemn and boring and all of that, but I do think there are new forms that haven't even been attempted in TV that ought to be and it is solidifying and crystallizing too quickly.

MURROW: Do you feel that it may be getting muscle-bound in infancy?

WELLES: Yes. Middle-aged when it's still young.

MURROW: Uh huh.

WELLES: I hope I'm wrong. I don't know a lot about American television. I've just a few weeks of looking at it. I've seen very exciting things on it, but an awful lot of tripe, too. I think more tripe than need be on it. I do think that TV is a medium of communication and exchange of ideas and of taking people to other places and showing them new things, and

I think the comics, and commentators and everybody else, they're wonderfully gifted and talented people working in front of these TV cameras, but I don't know that the whole medium has quite risen to this great historical occasion.

MURROW: Well, Orson, thank you very much for letting us come and visit you and your charming wife tonight and exchanging a few ideas. Thank you very much indeed, and a belated "Welcome home."

WELLES: Thank you, Ed.

MURROW: Thank you very much. Good night, Paoli.

MRS. WELLES: Good night.

MURROW: Good night. In just a moment we'll be taking you to Washington for a visit with Mr. and Mrs. Eugene Meyer.

(Commercial)

MURROW: Eugene Meyer celebrated his eightieth birthday just four weeks ago; two careers behind him and working hard on the third. In 1917 Mr. Meyer dropped his activities as a successful banker and financier, to start serving the Government, under six different Presidents. Twenty-two years ago Eugene Meyer bought the Washington Post and built it into one of the great newspapers of this country. Since their marriage forty-five years ago, Agnes Meyer has managed to successfully combine a career of reporter, politician, author of four books and mother of five children. This has been the Washington home of Mr. and Mrs. Meyer for twenty-six years. It's about two miles

from the White House, in a section made up largely of Foreign Embassies and Legations. Good evening, Mrs. Meyer.

MRS. MEYER: Good evening, Edward. It's great fun talking to you under any circumstances, even these fantastic ones.

MURROW: Thank you very much.

MRS. MEYER: You know, this morning Eugene said "Why are we doing this, Agnes, anyway?" And then he answered his own question by saying "Because we're both fond of Edward Murrow."

MURROW: Well, that's a very kind greeting indeed. Thank you. You're one of the busiest people I know. What's the latest project, Mrs. Meyer?

MRS. MEYER: Oh, next week, many of us are trying to get the White House Conference on Education to decide that we need Federal aid for school construction, Edward, but that's going to be a battle.

MURROW: Uh huh, I know it is. Where is Mr. Meyer. I'll bet he's in the library, as usual, isn't he?

MRS. MEYER: Yes, he's waiting in the library for us.

MURROW: Mrs. Meyer, I remember there's a large Oriental statue there in the hall, isn't there, somewhere?

MRS. MEYER: Yes. That couldn't be moved, Edward, very easily. It weighs about two tons. It's a Buddhist thing, as a matter of fact. It's a Bodisotpha, and a Bodisotpha is a man who has developed spirtually to a point where he could become a Buddha.

MURROW: I see.

MRS. MEYER: But he remains on earth of his own free will, to help in the development of his fellow citizens. Therefore, it's really the symbol of heroic charity and a wonderful thing to live with.

MURROW: It's certainly an appropriate thing for you to have in your home too.

MRS. MEYER: Well, it makes you live up to it if you can. Now we'll go to Eugene. Shall we?

MURROW: Good. Good evening, Mr. Meyer.

MEYER: Good evening, Ed.

MURROW: Sitting there in your favorite chair, I see.

MEYER: I am.

MURROW: Mr. Meyer, outside Washington, it's not generally known that you distributed a half-million dollars worth of stock to your newspaper, radio, and television employees. Do you mind if I ask you why you did that?

MEYER: Well, because I provided a bequest in my will and I thought I'd enjoy it better if I gave it to them while I was alive, instead of trying to imagine I would enjoy it after I wasn't.

MURROW: Mr. Meyer, I've heard it said that all of Congress has the "Washington Post" for breakfast, making it the most influential newspaper in town.

MEYER: Well, I think that that is perhaps substantially

true, because of the fact that in the pages of the Congressional Record, the editorials of the Post are the most frequently quoted over the last many years, and also, in foreign papers, from clippings we get principally from the British Empire Press, and some other papers, too, quotations are more frequent than some of the larger papers in the country.

MURROW: You also rather enjoy some of your critics too, don't you? Of the paper, I mean.

MEYER: Well, I don't really worry about them very much. I hope to earn the satisfaction and the approval of people in greater numbers and as proved by events.

MURROW: Has that been your greatest satisfaction as a newspaper man, Mr. Meyer?

MEYER: Well, my satisfaction as a newspaper man is that the purpose I had in buying it seems to be in process of being fulfilled under the management of my son-in-law as publisher of the paper, with myself as a little less, or perhaps a great deal, less active, and the paper, I think, is fully realizing and will realize the ambition I had to make it an instrument of great public usefulness to the people of the country and other countries, if possible.

MURROW: I think that most people who read newspapers would agree with you that you had. Mrs. Meyer, I'm aware of the fact that Wayne University gave you an award this year and I think the quotation said "For awakening the American people to

the understanding that public education and free inquiry are the roads to a richer, democratic life." What did you do to deserve that?

MRS. MEYER: Mostly by expressing good intentions. I do appreciate these awards, and especially one from so eminent a school as Wayne University, but we had a wonderful illustration about awards in general. We had a party here last year, Ed, and there was a General here whose breast was plastered with these ribbons, and a young debutante rushed up to him and said: "General, what did you do to earn all those awards?" And the General said: "Why that's very simple. The first one was accidental and the others followed logically."

MURROW: Mrs. Meyer, years ago this must have been a very busy house, with five children. Are there any children or grandchildren home these days?

MRS. MEYER: Oh well, yesterday for Thanksgiving, there were a good many of them. On the whole we're very fortunate, Ed, you see, as Eugene told you, our daughter Kay with her husband, Bill Graham, live right here in town, and in Baltimore our son is Associate Professor of Medicine at Johns Hopkins, and two others live near us in the country. We think we're very lucky.

MURROW: You are indeed. Mrs. Meyer, that figure on the table in front of you. Is that part of your Chinese collection?

MRS. MEYER: We did collect Chinese art before the War disturbed everyone's peace of mind, but this thing is a superb

bronze of 1200 B.C., Ed. It shows what terrific artists and craftsmen the Chinese were long before Greek civilization began.

MURROW: Well, you and Mr. Meyer have certainly surrounded yourselves with beautiful pieces of art. Could we see a little more?

MRS. MEYER: Yes, if it's clearly understood that we're not collectors, and that we just have these things around as an inspiration, so to speak. This, for example, is a very fine Manet still-life. I don't know whether you can see the color of it over there, Edward. The color is very beautiful. And, here, for example, this is a Bowery bronze of a tiger grasping a deer. It's a very powerful thing. And here, I don't really like to show you this. This is my bust by Dustio. It was done twenty-nine years ago. I'm afraid it's hard on me to show it to you this way now.

MURROW: No, certainly not. It's a lovely thing. Mrs. Meyer, tell me, do you have anything to do with running the paper?

MRS. MEYER: Running the paper?

MURROW: Yes.

MRS. MEYER: Certainly not. I'd be shot at sunrise, if I interfered with the Post. If we're going to talk about the Post we'd better go back and speak to Eugene.

MEYER: Mrs. Meyer contributed to the paper, she didn't run it.

MURROW: Mr. Meyer, I once heard it said that you planned early in life to spend twenty years making money, twenty years in public service, and twenty years in retirement. How has that plan worked out?

MEYER: This plan was suggested by reading Lecky, the English historian and philosopher.

MURROW: Yes sir.

MEYER: His book was called "Map of Life" and I had been ill and I thought it was a good idea to have a map of life so I, being then twenty-five, thought: "twenty years at school, twenty years to be forty, education, twenty years to make good with what you have learned at school and in experience, and ten years of the twenty, of that twenty, would be in business, and then if you were in business you had a competence, and then ten years in public service and then grow old gracefully." And, I did everything except I didn't grow old gracefully. I kept on working.

MURROW: Mr. Meyer, what's been the greatest achievement in your eighty years?

MEYER: Well, that's a hard question. But if I have to say, I think I would regard my feeling in the beauty and power and strength of truth, by which I mean truthful ideas, seeking the truth and achieving a certain success in arriving at it, if to the extent that I have achieved anything in that line, I think that's more than I think I've done any other way.

MURROW: Thank you very much indeed, Eugene Meyer and Mrs. Meyer, for letting us come and visit you. It's been very pleasant, indeed.

MEYER: It's nice to talk to you, Ed.

MRS. MEYER: Oh, it was great fun.

MURROW: Thank you both, and good night.

MRS. MEYER: Good night.

MEYER: Good night.

CBS TELEVISION

PERSON TO PERSON WITH EDWARD R. MURROW

DECEMBER 2, 1955 10:30 P.M.

GUESTS: FREDRIC MARCH & FLORENCE ELDRIDGE
MITCH MILLER

MURROW: Good evening. I am Ed Murrow. The name of the program is PERSON TO PERSON. It's all live; there's no film. Tonight in our informal Friday visits we'll be dropping in first on actor Fredric March and his wife, Florence Eldridge. And then up to Stonypoint, New York and the home of that popular music expert, Mitch Miller and his family. We'll be ready to go in exactly thirty seconds.

(Commercial)

MURROW: Fredric March and Florence Eldridge have been married for twenty-eight years and they've both been in the theatre almost that long. Fredric March, of course, is one of the most respected and most durable stars in motion pictures. He just about started with talking pictures, and he's as up-to-date as "The Desperate Hours", currently playing at your neighborhood theatre. During his long and distinguished career March won two Academy Awards, for "Dr. Jekyll and Mr. Hyde" and for "The Best Years of our Lives".

Florence Eldridge has done more Broadway plays than movies, some of them with her husband. The Marches have one

home in Connecticut, but sometimes they live in this house in midtown Manhattan. It's a small apartment, just one room, and they're in town tonight.

Good evening, Mrs. March.

ELDRIDGE: Good evening, Ed.

MURROW: How are you, Florence?

ELDRIDGE: Very well, thank you.

MURROW: Good evening, Freddy.

MARCH: Good evening, Ed.

MURROW: I know you're always traveling; right now, are you coming or going?

MARCH: Well, we're a little bit of both. We're coming and we're about to go again. We have just come.

MURROW: Well, where have you been this year?

MARCH: Well, in February we took off for Europe and in the spring made "Alexander the Great" in Spain, and then we drove to Italy, took a flying trip to Greece--which we love very much, it was our second time there together--and then we went back to Italy and sweated it out becoming grandparents for the first time.

MURROW: Florence, would you like to declaim a little on the subject of being a grandmother?

ELDRIDGE: Well, you know, being a grandmother in Italy is quite special, Ed. As a matter of fact, I came back feeling we made an awful lot of fuss about sanitation because

there the minute the baby had its first squall and still looked as though it had been squeezed out of a toothpaste tube, we were invited into the delivery room. And they wrapped the baby up and they handed the baby to me and said, "Now just take it down the hall and put it in your daughter's room in the bassinet." I took my shoes off because I was so afraid I--I'd break it, you know, and the next day all the relatives came--the aunts, the uncles, the cousins, the little sisters, the little brothers, the little sisters' school friends--and everybody bumped into the bassinet and everybody breathed all over the baby. And the babies grow up and they're happy and healthy, and it's like a party and I think we miss fun somehow.

MURROW: I think you're probably right. What's the baby's name?

MARCH: The baby's name is Gian Fredric. The "John" is spelled in the Italian style, G-i-a-n. John Fredric was my father's name.

MURROW: Oh, yes. Freddy, speaking of names, I suppose every real movie fan in the country knows that you once were Fredric McIntyre Bickel. Is that right? Where did you find the March?

MARCH: My mother's maiden name was Marcher. I shortened it to March.

MURROW: And when was it that March was born?

MARCH: Well, I'm glad you asked that question, Mr.

Murrow. It was 1924 and I sent out probably one of the corniest poems of all time at New Years 1924. I said--you'd like me to tell you what I said, wouldn't you?

MURROW: I would.

MARCH: Yes, I thought you would. I said, "This is 1924, I won't be Bickel any more. Fredric March is now my name, wishing everyone the same Happy New Year." It was very funny. It just kills me.

MURROW: Well now, Mr. March, you've been to Europe. Where are you going next?

MARCH: We're going to Hollywood next, next week as a matter of fact.

MURROW: How are you going?

MARCH: Well, we're going to drive out in a little Italian Lancia that I bought while I was over there. Put about 7,000 kilometers or it showed us Europe to the extent of 7,000 kilometers and we thought now we would show it 3,000 miles of America.

MURROW: I envy it and the both of you.

MARCH: You don't think I'm taking a chance going---

MURROW: No, certainly not.

MARCH: Not if the AAA says so.

MURROW: Well, they ought to be right. Florence, tell me, with so much traveling do you ever get a chance to get up to the country?

ELDRIDGE: Oh, yes. When we're East we go up for long weekends and then we're there a lot in spring and summer. I think sometimes we talk more about being there than we actually are.

MURROW: Freddy, when you're away from your forty acres in Connecticut you don't ever feel like you're sort of rattling around in that New York room, do you?

MARCH: No, actually this is only one room. This is all we have, but I think now that the children have grown it's plenty large enough for us. It's about thirty by thirty and we're very devoted to it, really.

MURROW: How do you manage it?

MARCH: Beg pardon?

MURROW: How do you manage it?

MARCH: Well, could I tell you a little bit more about the room before I'm started?

MURROW: Yes, certainly, it's all right.

ELDRIDGE: Well, it's just that this room was once large enough for a wedding. When Franklin Roosevelt married Eleanor Roosevelt it was their aunt's house, Mrs. Parrish's house, and they were married in this room.

MURROW: Were they?

ELDRIDGE: Yes.

MARCH: Well, we've double checked on the story with Mrs. Roosevelt at one time, and there was a rolling door be-

tween this brownstone and the one next door, both of which houses Mrs. Parrish owned, and either they were married in this room and cut the cake in the other room or vice versa.

MURROW: Well, there's only a wall between anyway, so we're near enough to being right.

ELDRIDGE: That's right.

MARCH: Behind Mr. Joplin over there.

MURROW: Tell me, how do you manage this one-room apartment in New York?

MARCH: Quite simply, Ed. It was all pretty much as you see it now when we took it except for the wardrobe, this big fellow in the corner, and Florence was kind enough to give me these library steps to sort of help my creaking bones get the bags up there. We keep the bags there and her wardrobe here, the linen in the drawers down below, and these bureau drawers the shirts, scarves and what-not, my wardrobe, and over here is the chest where we keep the china.

MURROW: Where do you put your cups and saucers?

MARCH: Well, that's a question for my bride, I think, cups and saucers.

ELDRIDGE: Well, you mean when they're in use?

MURROW: Yes, the dining room, so to speak.

ELDRIDGE: Oh, well, you'd be surprised that this is the dining room. This used to be our dining room table when we lived at--on East End Avenue and had our apartment when the

children were growing up, and we cut it down and made it coffee table height and then we put a Micarta surface on it. I think it looks quite like the wood but it's very hard. You can put hot plates on, even dance on it if you wanted to.

MARCH: We dance on it every odd Thursday.

MURROW: What about the kitchen?

ELDRIDGE: Well, that was a big problem. I'll try to show you what we did. This was a Pullman kitchen and dreary, you know, venetian blind and much too small to do anything about, and we didn't know how to hide it so finally we decided we'd dramatize it instead. So we put Micarta wood surfaces over the porcelain and we put that big copper hood on.

MURROW: Yes.

ELDRIDGE: And this is a chopping board, you know that you can work on. And this cabinet has our spices and under here we keep the trash things, and we like to think that our friends don't notice very much that it's a Pullman kitchen.

MURROW: I'm sure they don't. I'd like to ask both of you a question, I've been curious about. I read somewhere that you both worked briefly in banks before you turned to acting. Is that right?

MARCH: She worked much more briefly than I did, Ed.

MURROW: Well---

MARCH: I worked two years in a bank before I went to college and then worked in the National City Bank here after

college.

MURROW: Well, why aren't you a banker today?

MARCH: I had an attack of appendicitis and I had a chance to see how pleasant it was to lie down for a couple of weeks and think things through, decided I'd try being an actor which I'd always wanted to do. So I wrote a very formal letter to the bank asking for a year's leave of absence to "try another profession" and I'm still on that leave of absence. The bank writes me once in a while and says when are you going to come back and get to work.

MURROW: And why did you quit banking, Florence?

ELDRIDGE: Well, I'm a little embarrassed to tell you I was fired. I was quite young and I felt awfully cooped up in the teller's cage and it was spring, and I went up to lunch one day in the restaurant and there was a lovely broad bannister and I couldn't resist it. I slid down, and they decided I didn't quite have the temperament for a banker. I think they were right.

MARCH: She slid on home.

MURROW: Well, I know you have no bannister in this room, but is there anything we've missed?

ELDRIDGE: Well, we have what we call our living room over here, just to show you we can sit down when we're not having dinner. They're soft.

MURROW: Freddy, Freddy---

MARCH: Yes, sir?

MURROW: I don't suppose you have any trouble being recognized anywhere in the world, do you?

MARCH: I haven't been everywhere in the world, Ed, but it's awfully nice to feel that you do have friends in various countries you go to. It seems to me my fans are getting a little older, though, through the years. I don't understand that.

MURROW: Well, I meant to ask you that: have your fans changed or they pretty much the same people who were always your fans?

MARCH: I think they're getting older.

ELDRIDGE: I think they're the same people but they used to be young girls and now they're grandmothers like me.

MARCH: It's fun though. As a matter of fact, speaking of recognition I think you'd be amused to hear a little story that came out of our returning on the freighter in Brooklyn November 2nd, and a great big, hulking longshoreman--there were only twelve passengers on the boat so we were all very friendly with everybody around and got to know them well--while the bags were coming off he came up to me and shook my hand vehemently and said, "Mr. Fredric, I want to tell you you've always--I--you're the--I'm--I'm your greatest celebrity." I thanked him very much and I was very happy to hear that.

MURROW: Freddy, are you going to return to Broadway

MARCH: Yes, sir.

MURROW: I don't suppose you have any trouble being recognized anywhere in the world, do you?

MARCH: I haven't been everywhere in the world, Ed, but it's awfully nice to feel that you do have friends in various countries you go to. It seems to me I look a little older, though, through the years. I don't dress and that.

MURROW: Well, I meant to ask you that: have your fans changed or they pretty much the same people who were your fans?

MARCH: I think they're getting older.

RIGHTMIRE: I think they're the same people that used to be young girls and now they're grandmothers. Like me.

MARCH: That's fun though. As a matter of fact, among-ing of recognition I think you'd be surprised to hear the story that came out of our return on the Queen Mary in November and, and a Frenchman, a Frenchman--there were only twelve passengers on the ship so we were all very friendly with everybody around and, so, so these two--these were coming out in Paris and he was, he was vehemently and said, "Mr. Rightmire, I want to tell you always--I--you're the--the--the--the voice of America." I thanked him very much and I was very happy to hear that.

MURROW: I know, you know, you've--you've

in the future?

MARCH: I don't have any plans, Ed. I like to make pictures occasionally and like to--I'm tapering off at the moment. I like leisure more than I did before.

MURROW: Well, but you still like acting don't you?

MARCH: I'm a big ham at heart. I love to act.

MURROW: Well, what about you, Florence? Do you still like acting?

ELDRIDGE: Well, no, not really. I think maybe I'm lazy, at least I did think that. I had all sorts of high-falutin reasons about why I decided four years ago not to act any more, but tonight as we came up to this deadline I realized that if I were absolutely honest it's just that I get so frightened. I feel like the character in Ruth Gordon's play who said, "I'd like to do it if I didn't have to do it in front of people."

MURROW: Freddy, what are you going to do after you've driven that Lancia out to Hollywood?

MARCH: Going to make a picture called "The Man in the Gray Flannel Suit" for Mr. Zanuck for 20th Century.

MURROW: Well, and after that it seems to me you both are planning to have a little more leisure than work. How are you going to spend your time off?

MARCH: Oh, I think we'll spend more time in Connecticut and take an occasional trip.

ELDRIDGE: We've got a wonderful book on freighter travel in the United States the other day, and I think what we're really heading for is a trip to the Orient on a freighter next fall.

MURROW: And just wander about amongst the islands, is that it?

ELDRIDGE: Uh huh. Get a little schooner perhaps and go where there isn't any war.

MURROW: You did that not long ago in the Mediterranean, didn't you?

MARCH: You mean in the Greek islands, yes.

MURROW: Yes.

MARCH: Wonderful cruise there. We went over to Greece to stay--it was two years ago--to stay five weeks; we stayed three and a half months. We kept Athens as our base, flew to Rome, back, flew to Crete, Salonica, Turkey and then took a boat the last three weeks and cruised what we call the Sicrates?, which I guess they call the Cicriates?.

MURROW: It must have been great fun.

MARCH: It was fun.

MURROW: I hope you have a good time in Hollywood and also on that trip in the Pacific.

ELDRIDGE: Thank you, Ed.

MURROW: Thank you very much, Freddy and Florence March, for letting us come and visit you.

MARCH: Thank you for joining us.

ELDRIDGE: Good night.

MURROW: Thank you. It was great pleasure. Good night.

ELDRIDGE: Good night.

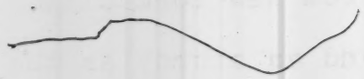
MARCH: Good night.

MURROW: In just a moment we'll take you for a visit with Mitch Miller and his family.

(Commercial)

MURROW: Mitch Miller is the man mainly responsible for the success of such songs as "C'mon to My House", "Mule Train", and "Yellow Rose of Texas", such recording stars as Rosemary Clooney, Tony Bennett, and Frankie Laine. He is one of the country's great classical oboe players. He's director of popular music for Columbia Records. He's director of Simon & Schuster's children's record division, and last but not least, has exhibited amazing fortitude by withstanding all abuses and pressures to shave off a beard he cultivated fourteen years ago.

Mitch, his wife Frances, whom he met while studying serious music in Rochester, New York, together with their three children, live in this rambling white frame house in Stonypoint, New York. That's about an hour's ride from New York City. The house is a hundred and fifty years old and as sturdy as the day it was built. Is that right, Mitch?



MILLER: Oh, yes, Ed. If you could see those locust logs and those brick-lined walls.

MURROW: I understand that the house even inspired a best-selling song. Is that right?

MILLER: That's right, Ed. When we first bought the house Alex Wilder, a wonderful composer, came out and in a half hour he had written a song called "It's so Peaceful in the Country" and ten weeks later it was number one on the Hit Parade.

MURROW: Mitch, how come you are still eating at this hour of night?

MILLER: Well, Ed, you know in the pop music business you keep crazy hours and I very seldom have dinner at the same time as the kids do, except on weekends. And so, I'm just about finishing now.

MURROW: And your family still loves you?

MILLER: Well, they put up with it for so long I guess it's force of habit, Ed. Why don't we go and meet the kids?

MURROW: Good.

MILLER: Ed, this is my daughter Andrea, who's back from school for the weekend.

MURROW: Hello, Andrea.

ANDREA MILLER: Hello, Mr. Murrow.

MURROW: It must feel very good to get home, especially

with weather like this. Have you got much snow up there?

ANDREA MILLER: Well, for some reason it always seems to snow when I get home.

MURROW: Tell me, where were you at school?

ANDREA MILLER: Oh, Sarah Lawrence.

MURROW: Do you like it?

ANDREA MILLER: Oh, it's really great.

MURROW: Oh, good. Where's your mother?

ANDREA MILLER: Oh, right in the living room.

MILLER: Ed, this is my wife, Frances.

MURROW: Good evening, Frances.

MRS. MILLER: Hello, Ed.

MURROW: From what I've seen of your home so far, it looks pleasantly comfortable, relaxed, and even a bit romantic. Does Mitch appreciate all this?

MRS. MILLER: Well, I think that he must, Ed. Commuting can be very strenuous in Rockland County, and especially at Mitch's hours. There must be compensations. He must find it extremely relaxing when he gets here.

MURROW: Well, he certainly looks like it tonight. Tell me this, when Mitch was courting you did he ever serenade you on the oboe?

MRS. MILLER: Not directly.

MURROW: What do you mean by that?

MRS. MILLER: Well, I must tell you, Ed, that the oboe

has always been my most favorite instrument, so I think that it probably has some bearing on the matter. Also, before we were married Mitch used to drive a thousand miles to Quincy, Illinois, fairly often to visit me.

MURROW: What a determined man. He didn't have the beard then, I know. Do you approve of it now?

MRS. MILLER: I'm extremely fond of the beard. In fact, it's very hard for me to imagine Mitch without a beard now. I just can't do it.

MURROW: Well, I don't suppose your son is old enough to start thinking about a beard, or am I wrong?

MRS. MILLER: I think that you're terribly wrong, because when I go over the magazines in this house I find them, most of them, are defaced. Men, women, children, babies--all have sprouted beards.

MILLER: Ed, I'll call in the kids.

MURROW: Good.

MILLER: Mikey, Margie, come on, get up from that television set. Come on up here, honey.

MURROW: Hey, Margie, where did you get that bird on your shoulder?

MARGIE MILLER: Well, once Mikey wanted an octopus, but we couldn't get one, so we got a parrot instead.

MURROW: What's his name?

MARGIE MILLER: Lorenzo.

MURROW: Lorenzo. Does he talk?

MARGIE MILLER: Yes.

MURROW: Maybe he will a little later. Does he know the words to "The Yellow Rose of Texas"?

MILLER: No, he doesn't, Ed, but I think Mikey was a--has a story to tell us how I bought him the parrot.

MURROW: What about it, Mikey?

MIKEY MILLER: Well, it all started when I used to love octopus, so we went to the Museum of Natural History where they have the giant squids.

MURROW: Yes.

MIKEY MILLER: And it was after that I even had more interest in octopus. So Mitch--I asked Mitch if I could have one as a pet. So he promised me one. So he thought you could just go down to the village and get one and keep it in a tank. But it was a little more complicated than he thought.

MILLER: It sure was, Ed, because I found the tank would cost a thousand dollars with all sorts of aerating conditions for the water, so I settled and bought the bird instead. I'll see if he can talk a little, Ed.

MURROW: All right.

MILLER: Well, here's what: Hello, Lorenzo, hello boy, pretty bird. Fran, you want to try something?

MRS. MILLER: All right. Lorenzo, I never had it so good. I never had it so good.

MURROW: Lorenzo. Does he calls?

MARGIE MILLER: Yes.

MURROW: Maybe he will a little later. Does he know the words to "The Yellow Rose of Texas"?

MILLER: No. He doesn't, sad, but I think Mikey was has a story to tell us how I bought him the cologne.

MURROW: What about it, Mikey?

MIKEY MILLER: Well, it was interrupted when I was so love cologne, so we went to the Museum of Natural History where they have the giant apples.

MURROW: Yes.

MIKEY MILLER: And it was 10-0 or what I ever had more interest in cologne. So Mitch--I asked Mitch if I could have one as a pet. So he promised me one. So he thought, you could just go down to the village and get one and keep it in a cage but it was a little more complicated than he thought.

MILLER: It sure was. No, because I found out it would cost a thousand dollars with a cage or no cage. Million for the world, so I replaced that on a list for Christmas. I'll see if he can pick a little, sad.

MURROW: All right.

MILLER: Well, here's what I'm going to do. Mikey, poor boy, pretty tired. Mikey, you want to say something?

MRS. MILLER: All right. Murrow, I have to say, it's good. I never had it so good.

MILLER: Well, stuffed parrot for breakfast, Ed.

MURROW: I don't think you're paying him scale, Mitch.

MILLER: Well, Jimmy Petrillo probably will hear about that.

MURROW: Mikey, what's this story I hear that you can do "The Yellow Rose of Texas" on your teeth? Anything to that?

MIKEY MILLER: Well, um---

MILLER: Do it.

MIKEY MILLER: Okay. (demonstrating)

MILLER: Very good, Mike.

MURROW: Mitch, tell me, what's the worst guess you ever made on a song?

MILLER: Well Ed, the worst guess I ever made on a song I guess was "Until I Waltz Again With You". What happened was a publisher brought the song in and he played it for me and I said, "See here, boy, this song is about a waltz and yet it's in fox trot time." He said, "Man, that's the kick." Well, I said, "I can't do it," and Ed, it was the kick because Teresa Brewer recorded it and had a big hit.

MURROW: Well, Mitch, I suppose in the popular music business the pressures must be trmendous, aren't they?

MILLER: They really are, Ed, but I really enjoy it.

MURROW: Are you ever sorry that you switched over from the classical field?

MILLER: Not one bit, Ed, because I had my fill of

MILLER: Well, started parrot for dramatics, so.

MURROW: I don't think you're putting him across, Mikey.

MILLER: Well, Jimmy Petrillo probably will hear about that.

MURROW: Mikey, what's this story I hear that you can do "The Yellow Rose of Texas" on your tuba? Anything to do

MIKEY MILLER: Well, um---

MILLER: Do it.

MIKEY MILLER: Okay. (demonstration)

MILLER: Very good, Mike.

MURROW: Mitch, tell us, what's the worst song you ever made on a song?

MILLER: Well BC, the worst song I ever made on a song I guess was "Until I Make Love to Mikey" [illegible] was a publisher brought the song in and he played it for me. I said, "See here, boy, this song is about [illegible] in for two time." He said, "[illegible]" I said, "I can't do it," and he, [illegible] Brewer recorded it and had a hit [illegible]

MURROW: Well, Mitch, I guess one [illegible] musicians the musicians were [illegible]

MILLER: They really are, but I [illegible]

MURROW: Are you ever sorry [illegible] from the classical field?

MILLER: For one bite, [illegible]

the classical field in the sense that I played many concerts and I had the sort of the gratification that comes from doing good music well with good musicians, like Danny Fadenburg and his orchestra, and I made some recordings with them, but in the pop music field it's a different thing. You sort of have the immediacy of the newspapers and it's fun trying to predict the public taste and the public's timing for a certain kind of song; and of course, the hours are pretty rough. Sometimes I get home way early in the morning, sometimes I don't get home at all, but I think you're the one who coined this phrase, "It's better to wear out than rust out" didn't you?

MURROW: No, it was my mother, but I still think it's a good phrase.

MILLER: It sure is.

MURROW: Mitch, I wanted to ask Margaret a question. Margaret, aside from your father, is there any musical talent in the Miller family?

MARGIE MILLER: Well, I don't know. Mikey and I wrote a little piece of our own.

MURROW: Did you? Could we hear it?

MARGIE MILLER: Okay.

MILLER: Ed, I'll play along with them on the oboe.

MURROW: All right.

MILLER: Okay, I'll wet my reed here. All right, let's go on it. All right, Margie?

the classical field in the sense that I played many concerts and I had the sort of the gratification that comes from doing good music well with good musicians, like Jimmy Mucklingby and his orchestra, and I made some recordings with them, but in the pop music field it's a different thing. You sort of have the immediacy of the newspapers and it's fun trying to predict the public taste and the public's taste for a certain kind of songs; and of course, the hours are really rough. Sometimes I get home very early in the morning, sometimes I don't get home at all, but I think you're the one who cautioned me, "It's better to wear out than rust out", didn't you?

MURROW: Yes, it was my mother, so I guess I'll claim that a good phrase.

MILLER: It sure is.

MURROW: Mitch, I wanted to ask Mac first, but Margaret, aside from your father, is there any musical talent in the Miller family?

MARGIE MILLER: Well, I don't know. I do sing and I was a little piece of our own.

MURROW: Did your Gonna-Wanna sing?

MARGIE MILLER: Oh, no.

MILLER: No, I'll stay clear of the song.

MURROW: All right.

MILLER: Oh, I'll get my hand in. I'll start on it. All right, Margie.

(Plays music)

MILLER: Where's the ending?

MARGIE MILLER: We don't have one.

MURROW: Haven't you finished the ending for it?

MILLER: No, they never did finish it, Ed.

MURROW: Do you think you could persuade your father to record that?

MILLER: Well, Ed, I just was trying to show you that we can keep as high a standard of music on your program as Phil Silvers set a couple of weeks ago.

MURROW: Well---

MILLER: I'm sorry. If they want to record it I was going to send them to the Brill Building with the music first.

MURROW: Well, I think if you won't record it Decca or Victor or somebody else would, so you tell them to come and see me, if you won't record it for them.

MILLER: Over my dead body. I'll record it first.

MURROW: Mitch, are you planning anything special for Christmas?

MILLER: Well, nothing particularly special, Ed, except the other night Fran and the kids and Madeline started to sing a few Christmas carols, and I thought we'd do one, a little one, for you but---Fran and Annie want to come over here and I'll introduce you to Madeline. Ed, when Fran and I were married Madeline came to work for us and with us twenty-one

(Plays music)

MILLER: Where's the ending?

MARGIE MILLER: We don't have one.

MURROW: Haven't you finished the music for it?

MILLER: No, they never did finish it, Ed.

MURROW: Do you think you could persuade them to record that?

MILLER: Well, Ed, I just was trying to show you that we can keep as high a standard of music on your programs as Oliver set a couple of years ago.

MURROW: Well--

MILLER: I'm sorry. If they want to record it I was going to send them to the Brill Building with the music from

MURROW: Well, I think if you won't record it for Oliver or somebody else would, so you can't blame us for not seeing me, if you won't record it for them.

MILLER: Over my dead body. I'll record it for them.

MURROW: Milton, are you claiming exclusive rights to Christmas?

MILLER: Well, nothing particular, and I'm [illegible] except the other night from the [illegible] and the [illegible] to sing a few Christmas carols, and I thought we'd [illegible] little cue, for you Murrow and Margie to come [illegible] and I'll introduce you to Modestine, who [illegible] married Modestine came to work for us [illegible]

years ago. She's been with us ever since, and I want you to meet Madeline Daves, Ed.

MURROW: Good evening, Madeline.

DAVES: Hello, Mr. Murrow.

MURROW: Nice to meet you. What are you planning for Christmas, Mitch?

MILLER: Well, I thought we'd just do a little verse of a carol, say, "Deck the Hall". Fran, will you give a chord.

(Play and sing.)

MURROW: Well, thank you very much.

MILLER: Thank you, Ed. Well, that was kind of home-style. I guess we'd better get these kids to bed, so Mikey will you say goodbye to Ed.

MIKEY MILLER: Good night, Mr. Murrow.

MURROW: Good night, Mikey.

MILLER: And Annie.

ANDREA MILLER: Good night, Mr. Murrow.

MURROW: Good night, Andrea.

MILLER: And Madelee.

DAVES: Good night, Mr. Murrow.

MURROW: Good night. Thank you very much.

MILLER: Margie.

MARGIE MILLER: Good night, Mr. Murrow.

MURROW: Good night, Margie. Good night. Mitch, to--

MILLER: Yes, Ed.

MURROW: To get back to the beard again. Why?

MILLER: Well, Ed, that's a good question, and the reason why is I always wanted to have a beard but I never did dare grow one until I thought I was a good enough musician, because I didn't want to have people say, "Get him!" Well, when I felt I was a good enough musician I grew the beard and it's been there ever since.

MURROW: Frances, do you ever give Mitch any business advice?

MRS. MILLER: No, I have never given him any business advice at all, and I think that that's why we have been very happily married for so many years.

MURROW: You don't ever say to him when a record doesn't go as big as he thinks it will, "Oh, there you go again, made a mistake."

MRS. MILLER: I wouldn't dream of it.

MURROW: Mitch, what do you regard as the best tune ever written?

MILLER: Well, Ed, when people ask me that I often say, in fact I always say, the tune you heard when you first fell in love. And that seems to be the one that most people think is the best tune ever written.

MURROW: I think probably every one would agree with you about that. Thank you very much, Frances Miller. Thank you, Mitch, for letting us come and visit you, and what happened

to Lorenzo?

MILLER: Well, Lorenzo?

MURROW: Give him another chance. No?

MILLER: Nope, nothing.

MURROW: Thanks very much again for letting us come to visit you.

MILLER: Thank you, Ed.

MURROW: Good night and much luck.

MRS. MILLER: Good night.

MILLER: Good night.

MURROW: Good night. We'll be back in a moment.

(Commercial)

PERSON TO PERSON with EDWARD R. MURROW
Guests: Abe Burrows
Pierre S. du Point III
Friday, December 9, 1955 - 10:30 P.M.

MURROW: Good evening, I'm Ed Murrow. The name of the program is PERSON TO PERSON. It's all live; no film.

Tonight we'll be visiting first in the Manhattan apartment of Abe Burrows and his family. Then we'll move on to the Rockland, Delaware home of industrialist Pierre du Pont III and his family.

We'll be ready to go in exactly 30 seconds.

[Commercial]

MURROW: Abe Burrows is a humorist, with what might be called a "bald" outlook on life. He is also a man of many talents: playwright, director, entertainer and song writer. As a matter of fact, the "Abe Burrows Song Book" has just been published.

Abe grew up on New York's lower East Side. He worked his way through college - planned to be a doctor. But he eventually realized a sense of humor was more of an asset in show business than it was in medicine. He first proved this

when he helped create the character of Archie in Duffy's Tavern. He's been at it ever since.

Abe, as you know, is the author of the current Broadway musical, Silk Stockings.

The Burrows live at the Barris? forces - this building overlooking Central Park here in New York. Times Square and Broadway, so much a part of Burrow's life, are not very far away.

Good evening, Mrs. Burrows.

MRS. BURROWS: Hello, Ed.

BURROWS: Evening, Ed. Hi, Ed.

MURROW: Tell me, have you ever had occasion to regret you didn't take up medicine?

BURROWS: Only when I go to a doctor. Otherwise, I-well, my mother always wanted me to be a doctor, but I kind of switched off from it. Went on Wall Street and became an accountant. Then I finally wound up doing - well, whatever it is I do - you know.

MURROW: Abe, tell me, when was the last time you visited the lower East Side?

BURROWS: Well, I only lived there for the early part of my life, Ed. Now I only go back to see very elegant off Broadway productions - you know. The lower East Side has now changed its name to Off Broadway.

MURROW: Abe, as a man of many talents, eh, I'm

sure you won't mind my asking this - are you in show business for the gold or the glory?

BURROWS: Ed, I'm in for both. For both the gold and the glory and I might say that the gold is pretty glorious! But, you know, it's kind of hard to separate them. I don't believe any fellow says he's not in it for money, too; it's part of it, and it has a great tradition in the theater. Shakespeare certainly wrote for money, and, boy, he wrote a lot of stuff! Mozart wrote for money, and guys weren't ashamed in those days to write for a living. Today you're supposed to pretend that you don't care. Well, I care!

MURROW: Karen, tell us a little bit about life with a humorist. It can't be all laughs; can it?

MRS. BURROWS: Well, Abe is very funny at home as well as professionally, but, basically, he's a very serious person.

BURROWS: Oh! You think I'm serious all the time?

MRS. BURROWS: No, but I think you take life seriously---

BURROWS: I usually get a few laughs around.

MRS. BURROWS: ---I mean he's not clowning around the house all the time, or anything like that.

BURROWS: I just make a few jokes. You gotta admit I am the champion at the breakfast table or somethin'.

MRS. BURROWS: I admit it.

MURROW: Karen, what about you? Did you ever have a yen to get into show business?

MRS. BURROWS: Well, yes, I wanted to be an actress for a long time, but I just couldn't stand the stage fright.

BURROWS: Which she has lost.

MRS. BURROWS: Yes, you can see that. You can see why I'm not an actress.

MURROW: No, I don't believe that.

BURROWS: It was the tea cups that scared you; wasn't it?

MRS. BURROWS: Well, they - I was always getting casted in English drawing room comedies and they - you have to handle tea cups all the time and they keep getting in the way and they rattle horribly when they break. So then I thought I'd try something else in show business that wouldn't make me frightened. So I tried directing in radio and things like that and worked with Abe for a while.

BURROWS: She was my assistant for a long time. I hated it!

MURROW: Karen, what do you do in your spare time now?

MRS. BURROWS: I go to school, Ed. I go to Columbia University.

MURROW: What made you go back to school?

MRS. BURROWS: Well, it seemed so undignified being

Abe's assistant and when people asked me what I did, I couldn't find a good answer for it, so I thought I'd go back to school and see if I could get a decent-sounding profession.

BURROWS: Now it's a mathematician. She's turning into a mathematician!

MRS. BURROWS: That gets a worse reaction than ever.

BURROWS: It's like having a two-headed wife.

MURROW: Abe, I imagine you head for the office about the time Karen leaves for school. Is that right?

BURROWS: Well, heading for the office is funny. I do. I get up out of bed and I come exactly right to this room. This is my office. This is my desk. This is where I work and over there--do you want to come and sit on my lap or somethin'?

MRS. BURROWS: No, thank you.

BURROWS: All right, I'll be right here. And I have my desk here, and you see my neatly kept desk.

MURROW: Oh, very neat.

BURROWS: Well, it's not bad; it's just cluttered with a lot of junk, and this is where I work.

MURROW: Do you find it a chore to face that typewriter with a blank piece of paper in it?

BURROWS: Well, I don't work on a typewriter, Ed. I work in longhand or dictate into this dictaphone behind me. It's funny about the longhand. I work with a pen. I use pens, not pencils. I have a whole batch of 'em here on a scale. You

know?

MURROW: Yes.

BURROWS: Including old souvenirs from Chinese restaurants. But I read once how Carlisle had to rewrite the French Revolution by hand after that silly maid of his burned it in the fireplace.

MURROW: Yes.

BURROWS: And he did it with a pen! And I used to get writer's cramp from a pencil, so I switched to a pen and I no longer get writer's cramp. And I don't know if my stuff is any good either, but it doesn't give me writer's cramp anymore.

MURROW: Abe, is that an easel I see there in the background? Don't tell me you're a painter, too!

BURROWS: Well, I do dabble in it. You know, I kind of find it relaxing and one day about a year ago I started studying and I decided that maybe I could do something. Karen thought I was pretty good, I don't know. The stuff is fun and that thing - I don't know if you recognize it - that's the stand---

MURROW: Yes.

BURROWS: ---and the feller selling books with the beard, I don't know who he is. It isn't Mitch Miller, I know that.

MURROW: I thought maybe it was a self portrait for a minute.

BURROWS: No. And behind it is Notre Dame. It's getting a little neat. I've been kind of studying off that one, but I have fun with it. I really enjoy it.

MURROW: Abe, to get back to business, you've directed most of your own plays; haven't you?

BURROWS: Well, yes, most of them. Well, Guys and Dolls, George Kaufman directed, and Silk Stockings, which George Kaufman, Louie MacGrath and I wrote together, was directed by Cy Jewett, but I did direct Three Wishes for Jamie, which I wrote with somebody else. I also directed Can Can. Incidentally, Can Can is opening in Los Angeles Tuesday, Ed, if you want to rush over and get tickets, in a hurry.

MURROW: Thanks very much.

BURROWS: This coming Tuesday in Los Angeles.

MURROW: Abe, when you're directing something that you have written, do you ever get the urge to rewrite yourself?

BURROWS: Well, yes, kind of. Incidentally, some of the stuff has been directed right here in this end of the foyer. It's a big place and you can do a whole love scene right here.

MURROW: Uh, huh.

BURROWS: A guy and a gal can sit and everything. About the question, that's one of the problems of directing your own stuff. An actor will come to you and you'll say, "Read the line this way." He'll say, "I don't like the line,

give me another one." And if it isn't your line, you can very well say, "Good gracious, I can't ask Mr. Burrows to write another line!" But if I'm the author, too, then I'm in trouble. So I like to be treated kind of like a dead author - you know?

MURROW: Abe, when you're called on to fix up plays that are in trouble, how does this work? Just how does a play doctor operate?

BURROWS: Well, Ed - first of all, I've been accused of doctoring a lot more plays than I really have. Secondly, the ones I have doctored, that's not the kind of thing you talk about any more than a real doctor should talk about his patients. How would it sound if a doctor is walking along the street with a friend and the friend sees a pretty girl and he says, "Boy, that's a pretty girl!" And the plastic surgeon says, "You should have seen her before I fixed her nose!" You know? It would sound awful! So I don't think a play doctor should talk about what he has pulled out. Needless to say, he does what he can. He helps a lot of people who are in serious trouble with a play and sometimes pulls 'em out, you know.

MURROW: Abe, what do you say we talk to the children for a minute, huh?

BURROWS: I'd love to, Ed - love to. Let's go find some of them. They're scattered around. I think Laurie's here in the dining room. Ah, yeah, there she is! Ed, this is Frank Matterbach, who has been part of our family for a long

time.

MURROW: Good evening, Frank.

BURROWS: And this is Laurie Burrows.

MURROW: How are you, Laurie?

LAURIE: Fine.

MURROW: What were you doing when we came in just now?

LAURIE: I was helping Frank with the flowers.

MURROW: You've got a lot of them there, haven't you?

BURROWS: Well, this is kind-of-a indoor ranch, you know? I got some bulbs here. It makes me pretend to be an outdoor feller. And I don't just have to rely upon pancake makeup - you know.

MURROW: Laurie, where's your brother tonight?

LAURIE: He's in the livingroom.

MURROW: Could we go in and see him?

BURROWS: Let's go get him. Come on. We'll find him someplace, he can't have left already, huh. Let's see where Jim is. Jim is in there! Hi, Jim. This is Jim Burrows, Ed.

MURROW: Good evening, Jimmy.

JIMMY: Good evening, Mr. Murrow.

MURROW: Are you ever at a loss for a good joke?

JIMMY: Well, now I am.

MURROW: Jimmy, tell me, are you heading into show

business like your dad?

JIMMY: Well, I thought about it but I haven't made up my decision yet.

BURROWS: Well, yeah, but you do go to a special high school.

JIMMY: Yes, I go to Music and Art High School.

MURROW: Do you enjoy it?

JIMMY: Yes, I enjoy it very much.

BURROWS: He's also in the Boys Chorus at the Metropolitan---

MURROW: Ah, hah.

BURROWS: ---where he sings in a kind of gravel voice in Carmen and stuff like that.

MURROW: Uh, huh.

BURROWS: And I think he's heading in that direction.

MURROW: Uh, huh.

BURROWS: I think Jim'll be all right.

MURROW: Abe, last week we had what might be called "The Mitch Miller Chorus."

BURROWS: I'd hardly call it that. I heard it.

MURROW: Oh, you wouldn't. Well, that's a matter of opinion. How about the "Abe Burrows Quartet?"

BURROWS: You want us to do it, the four of us?

MURROW: Yes.

BURROWS: Well, we can do it, I think, from the song

book, "natch!"

MURROW: Oh, naturally!

BURROWS: I have here some copies. Here you are, folks. Let me pass them out.

MURROW: Hand me a copy, too, will you, Abe?

BURROWS: All right. If you will all turn to Page 49 in your book, we'll all sing together. This is a song from the book, Ed. It's what I describe as a - oh, it's a "mother type song" - no matter where you are, I still love you type thing. It's like we call "The Hospital Song."

FAMILY: [Singing] "I may be sick in the hospital,

"But I'm not sick of you.

"I think about you every single moment I can....

"I see your face in every pill

"And every....

"Oh, I may be stuck for Jesus' sake,

"But I'm still stuck on you.

"When I get out of here, oh, honey lamb, please let me

"Get close to Dr. Kildaire and Dr. Gillespie.

"Oh, I may be sick in the hospital,

"But I'm not sick of you."

BURROWS: And there we go!

MURROW: That's a very attractive hospital.

Abe, before you go off across Waukeeshaw Natural Bridge, or something like, what about doing a single for us?

BURROWS: All right, I'll sing you another song from the song book, Ed. This is one I call the clever type - not the clever type, but I mean a clever - a dopey clever type, but you'd recognize this kind of thing where a feller is talking to a girl like this.

[Singing] "Click, click, click - click, click, click,
"You're playing ping pong with my heart.
"Rap, rap, rap - rap, rap, rap,
"I knew it right from the start.
"You told me you loved me,
"I thought that you meant it
"But you paddled my heart
"And now it's all dented.
"Click, clock, click - rap, rap, rap - Aye, aye, aye
"You're playing ping pong with my heart."

BURROWS: That's it, Ed. Thank you one and all. It was very sweet of you to give me a hand like that.

MURROW: I thought it was a very good audience.

BURROWS: I thought they were pretty good, too, Ed.

MURROW: Abe, is it harder to break into show business today than it was when you first got started?

BURROWS: I think it's always about the same breakin'

into show business. I've heard so many wails, Ed, about how hard it is, and I guess it's tough. It takes really wanting to. I know only one thing: on Broadway and in all the other media, we're lookin' for talent. We audition everyone. No one has to have contact or pull, and in spite of all the things you hear, it's the real desire to go, get on - to get into show business, to write, to act, to sing, to tap dance, or to - anything. I don't know what else there is. I'll think of it. But you can do it if you want to. We're lookin' for people and every producer on Broadway, in the movies, everybody is lookin'.

MURROW: Well, you've had a lot of luck finding them, and, Abe, thank you for letting us come and visit you tonight. Good night to the Abe Burrows.

BURROWS: Thank you, Ed, you're very welcome.

FAMILY: Good night, Ed.

MURROW: Good night.

BURROWS: Good night.

MURROW: In just a moment we'll take you for a visit with Mr. and Mrs. Pierre S. du Pont III.

[Commercial]

MURROW: Pierre S. du Pont III is a member of the board of directors and secretary of a fairly substantial business concern, E. I. du Pont de Nemours and Company.

The business was founded 153 years ago by Mr. du Pont's great, great grandfather, and has since become famous for

turning out such products as paint, pigments, plastics, anti-freeze, film, synthetic rubber, cellophane, orlon, and nylon, among many other products.

Pierre du Pont was born 44 years ago in Wilmington, Delaware, where a few thousand other du Ponts first saw the light of day.

He joined the family business about 21 years ago as a chemist and he filled about a dozen different jobs before he became an officer of the company last year.

Pierre du Pont lives in this Georgian style house with his wife, Jane, and their three children. Their home is just outside Wilmington in a setting of rolling hills. It's, I think, between Duck Lane and Chicken Alley near the Brandywine River.

Good evening, Mr. and Mrs. du Pont.

du PONT: Good evening, Ed, nice to see you.

MURROW: Thank you. How did I do on the local geography?

du PONT: Well, you did pretty well. I'm sorry I can't give you an explanation of where Duck Lane and Chicken Alley came from, but apparently those were names that were applied to certain roads when this property belonged to the du Pont Company and was used for a powder mill.

MURROW: Oh, yes.

du PONT: Incidentally, there is another interesting

story about this property. If the Lenapee Indians come down from Pennsylvania, we have to let them camp on the banks of the Brandywine. The deed says so, so we're expecting them any time now.

MURROW: Mr. du Pont, just what do you do in your job in this big corporation?

du PONT: Well, now, Ed, there isn't time enough to tell you that. I think in a very brief way I could say I spend most of my time running around the countryside.

MURROW: Mrs. du Pont, I know your husband covers a lot of milage in his work. What keeps you occupied while he's away?

MRS. du PONT: Oh, I have several hobbies that I enjoy very much, Ed. One is gardening. I don't have a green thumb. There's an awful lot to learn but I'm coming along. I'd love to have you see my out-of-doors. The other one I particularly love is interior decorating.

MURROW: Um, hum. And you're engaged in some civic projects, too, aren't you?

MRS. du PONT: Yes, I am. I'm tapering off a little bit on that now, but I'm pretty busy most of the time.

MURROW: Well, now what's the current project? What interests you at the moment?

MRS. du PONT: The current project?

MURROW: Yes.

MRS. du PONT: Here, shall we say?

MURROW: Yes.

MRS. du PONT: Well, would you like to see it?

MURROW: Um, hm.

MRS. du PONT: Come with me. I think we've had a great deal of pleasure in this house because we weren't able to do it all at one time, and we started to - something every year or every couple of years. Here it is. Have you ever seen such a mess? We have to go over step ladders.

MURROW: Um, hm.

MRS. du PONT: This room has needed a lot of attention for a long time. This is the dining room.

MURROW: Yes.

MRS. du PONT: And we're in the midst of it all, as you can see. I'm going to put in an old Georgian mantle here and a lovely crystal chandelier, andgive it some may green for some real, nice "zip" in here.

MURROW: The wallpaper is already up, too, isn't it.

MRS. du PONT: That's been here for the 15 years that we've been in the house, yes.

MURROW: Uh, huh. Do you have very many large family gatherings?

MRS. du PONT: Oh, we do have, yes. Thanksgiving once in a while is here, and over the holidays when the children come home for Christmas, and New Year's Day and all that sort of

thing.

MURROW: Well, I know you couldn't get all the du Ponts in there. How many are there anyway?

MRS. du PONT: Well, there are two at home now - two children at home now.

du PONT: I think he was talking about how many there were in the family.

MRS. du PONT: Oh! My goodness, that's a horse of a different color.

du PONT: There are about 600 members of the family that live and around Wilmington and I have 52 first cousins so please don't ask me to count the second, third and fourth.

MURROW: Well, Pete which du Pont are you? Where are you on the family tree, so to speak?

du PONT: Well, that's pretty hard to explain. Generally speaking, in Wilmington I am known as one of the working branch of the family, and I guess that comes by the fact that I seem to like my job and work, but the fact that the line from which I descended from E. I. du Pont, all of them were active in their lives in the management of the company, and I'm, I don't know what generation, but there are a few between E. I. and me.

MURROW: How many of your immediate family are on hand tonight?

MRS. du PONT: Oh, there are two here - two children

here, tonight. Would you like to see them.

MURROW: Yes, I would, indeed.

MRS. du PONT: Fine.

MURROW: Pete, how long have you lived in this house?

du PONT: Well, Ed, we've been here about 15 years and we sort of laid the thing out ourselves, and gave the plans to an architect, and when he got the plans completed, we had no stairways in the house. So we sorta had to start out all over again, and then the second go around I think we got what we wanted. It's been a very interesting job even though it was 15 years ago.

MURROW: Must have been a lot of fun.

MRS. du PONT: And this, Ed, is the room where the family all live. We congregate here every night of our lives. I want to have you meet my children. This is my younger daughter, Michelle.

MURROW: Good evening, Michelle.

MICHELLE; Evening, Mr. Murrow.

MRS. du PONT: And my son, Pete.

MURROW: Good evening, Pete.

PETE: Sir.

MURROW: Pete, I've heard your dad say that you're quite a hockey player. Is that right?

PETE: Yes, sir. Last week I had a bit of a run-in with a hockey puck and lost three teeth in my lower jaw, but I'm

still at the game, anyhow.

MURROW: You're at Princeton; aren't you?

PETE: That's right, asenior there.

MURROW: Michele, are you home for just the weekend or do you go to school in Wilmington?

MICHELE: No, I go to Tower Hill in Wilmington. I hope next year to go away to boarding school in New England.

MURROW: Uh, huh. You aren't committing yourself as to which one yet. Is that right?

MICHELE: No, I haven't decided.

MURROW: Tell me, do you help your mother with her interior decorating?

MICHELE: No, I take up most of my spare time playing tennis and sailing.

MURROW: Uh, huh. Pete, you're a family of sailors, aren't you?

du PONT: Well, it certainly seems so, Ed. Pete was over in Europe this summer in Sweden and in England sailing on the U. S. six meter team, and that stuff is too active for me so I usually sail in this boat here, which is an ocean-going boat. It's not quite as hard on the old man, but I use it for racing to Bermuda, so forth and so on.

MURROW: Uh, huh. Mrs. du Pont, I'd like to ask you a question. Do you ever crew for Pete?

MRS. du PONT: Oh, I do, yes. I usually skipper my

own boat during the week in the summertime and I crew for Otto, one of my gentlemen, over weekends.

MURROW: Tell me honestly now, what kind of skipper is your husband?

MRS. du PONT: He's a Captain Blye. You know, I had to jump ship once.

MURROW: Did you!

MRS. du PONT: Yes, I did. He's pretty severe and I think the one thing he's always neglected to tell me is how to win a race because I don't seem to be as accurate as the other members of my family.

MURROW: Pete, getting back to business for a moment, have you ever found the du Pont name to be a handicap in your work?

du PONT: Well, yes, I have, Ed. Well, not really. That's a difficult question to answer because everybody was trying to be terribly careful about things and they leaned over a little bit more backwards than they might have, and it was a problem, but I think I made out all right. I have no complaints.

MURROW: Well, what's the worst job you ever held in the company?

du PONT: Well, that's pretty hard for me to say because, strangely enough, I liked most of them, but I do think that the worst job I had was when I was first working for the company at the experimental station doing research. It got so

bad in the operation I was working on and it was so smelly, that finally Jane said, "Well, you take your clothes off in the garage or the cellar before you come into this house," and that made things a little difficult.

MURROW: Pete, when you are not working or sailing, what do you do to keep busy?

du PONT: Well, I have a number of interests, Ed, and - but the one I am interested in at the moment is the American Museum of Immigration and I think maybe I could explain it best if we went into the library, so if you will come along in there, I think maybe I can point out why I am interested. Now, this model of the statue that you are going to see in a few minutes was loaned to me by the New York Trust Company. They are the owners of it and it is the only model now in existence by Bartholdi, who designed the statue - made before he made the large one.

MURROW: Yes.

du PONT: And the project is to put a museum at the base of the Statue of Liberty, right down underneath her. Now, this museum is going to show just what immigration has done for this country; how they have contributed to make America great.

MURROW: Is this a government project or a private enterprise?

du PONT: It certainly is not a government project.

The government, of course, could afford to build it. We're looking for something in the neighborhood of $5 million, but it seems to me that in the spirit of liberty, and the spirit for which the statue stands, that it should be built - the museum should be built - by all of the people in this country, every 160 million of us, because it is - after all, Ed, we are all immigrants, or descendents of them, and they've done a lot for this country and they're what's made it great.

MURROW: Well, why should we have such a museum?

du PONT: Well, it seems to me that this museum and the statue herself could contribute a great deal to national unity; to the things that liberty stands for; the freedom that Americans have; the chance to go ahead as they want; to earn their own way; and to enjoy the fruits of their effort.

MURROW: And that's mainly the reason why you got interested in this project, isn't it?

du PONT: Yes, that's how I got interested in it. I thought about it a long time before I finally said that I would jump into the project because I wanted to get my thinking straight, and I, for one, am very proud of the fact that my ancestor, E. I. du Pont, had sense enough to come to America instead of some place else because they've been good to us.

MURROW: Tell me, why did that ancestor of yours decide to come to this country 153 years ago?

du PONT: Well, he and his father were persona non-grata because of the French Revolution and they sorta had to get out fast, and they had known something about America through some of their friends who had already come over here.

MURROW: And how did he happen to get started in the chemical business in the first place?

du PONT: Well, Ed, he didn't start in the chemical business. He started in the gun powder business and he was trained as a young man by La Vaseya, who was the chief chemist in France and he worked in the French gun powder factory. Well, he came over here and was out shooting with a friend of his and the powder was terrible. It wouldn't fire when he wanted it and it wouldn't fire the bullets fast enough, so he said, "I think I can do better than that."

MURROW: And so he went ahead and did it.

du PONT: He went ahead and went into the gun powder business, yes.

MURROW: Thank you very much, Pierre du Pont, and will you say goodbye to the rest of your family for us?

du PONT: I certainly will, Ed, and thanks ever so much and goodbye to you.

MURROW: And much good luck with that project at the base of the Statue of Liberty. Thanks again.

du PONT: Thanks ever so much, Ed, and goodbye.

MURROW: Good night. We'll be back in a moment.

CBS TELEVISION

PERSON TO PERSON with EDWARD R. MURROW

December 16, 1955 10:30 P. M.

Guests: Leonard Lyons and family, and,
Kim Novak and family

MURROW: Good evening. I'm Ed Murrow. The name of the program is PERSON TO PERSON, 100 weeks old tonight. It's all live; there's no film. Continuing our informal Friday night visits we will be going to Chicago and the home of actress Kim Novak and her family and then to the New York apartment of Columnist Leonard Lyons and his family. We will be ready to go in exactly thirty seconds.

[Commercial]

MURROW: In a little more than two years Kim Novak has traveled a long way, from Chicago to Hollywood and from an unknown model to a motion picture star. It is fitting that she is the daughter of a railroad man. Kim Novak has appeared in only five pictures, the latest PICNIC, but her talents have already made her one of the most sought after young stars in the business. She's only 22 years old.

The Novaks live in this house in Northwest Chicago. Kim is particularly fond of that wishbone tree that is out there in the front yard. You see it now. It was the tree, the

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house and many other childhood memories of Chicago that Kim left to make her try for success in Hollywood. The home is where her parents are and Kim is at home tonight. Good evening, Kim. What are you doing there?

KIM: [video but no audeo]

MURROW: Kim, something seems to have gone wrong with our audeo. I can't hear you.

KIM: [video but no audeo]

MURROW: Wait just a minute, Kim, until we see if we can re-establish the audeo. I can see you clearly but I cannot hear you.

Kim, we are involved in a sort of pantomine here because I can see you clearly but I can't hear you. We will be back to you in about 12 or 15 minutes. Meanwhile we will go to our other remote which is to visit the home of Leonard Lyons and his family.

Leonard Lyons is one of a small, select group of people known as Broadway columnists. His column, THE LYONS DEN, is read in the NEW YORK POST and about 104 other newspapers around the world. He writes six columns a week. That is about 6,000 words with anecdotes about the headliners he knows from the fields of politics, sports, society, the arts and show business. Carl Sandburg once said, "Leonard Lyons is the only American anecdotist of our time. Imagine how much richer

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American history would have been had there been a Leonard Lyons in Lincoln's time."

Leonard Lyons was born 49 years ago on the lower East Side of Manhattan. It was while he was a senior at Saint John's Law School that he met Sylvia Schoenberger. They were married 21 years ago, a few months after he started the column. Leonard and Silvia live, with their four sons, on the 21st floor of this apartment on the West side of Central Park in Manhattan. It has been their home for about 14 years, and it is an easy taxi ride to Times Square, the theatre district, and the night clubs, all part of the Lyons beat. Evening, Leonard.

LYONS: Hello, Ed.

MURROW: Lennie, if this is a typical picture of a hard working columnist where do I apply for a job?

LYONS: Well, actually, I'm taking a rest because I have got quite an exciting weekend ahead of me. I'm going out after this is over, going on my nightly round, The Fourteen Club, coming home at four o'clock in the morning, do some writing, staying up until six until the boys get up, and go to bed and at one o'clock we will be in the park across the street playing football and then at two o'clock I'm taking the car to Idlewild.

MURROW: What are you doing at Idlewild?

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MURROW: What are you doing at Idlewild?

LYONS: Then I board a plane for Russia.

MURROW: For Russia?

LYONS: Yes.

MURROW: For how long?

LYONS: For three or four weeks.

MURROW: Lennie, you tell me you are going out night clubbing tonight?

LYONS: Oh yes, as I have done every night for 21 years.

MURROW: Are you taking any of your family with you?

LYONS: Unfortunately not this time.

How about meeting Sylvia.

MURROW: Good.

LYONS: Ed, you know Sylvia?

MURROW: Yes. Good evening, Sylvia.

MRS. LYONS: Hello, Ed.

MURROW: How are you.

LYONS: And this is my-- our first born, George.

MURROW: How are you, George.

GEORGE: Good evening, Mr. Murrow;

LYONS: And our second boy, Warren.

WARREN: Hello, Mr. Murrow;

MURROW: Good evening, Warren.

LYONS: Ed, incidentally, this painting is a view

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LYONS: And our second boy, Warren.

WARREN: Hello, Mr. Murrow.

MURROW: Good evening, Warren.

LYONS: Ed, incidentally, this painting is a view

from our terrace and was painted by Sylvia's mother.

MURROW: Oh was it?

Sylvia, tell me this, do you and the boys have to read Leonard's column to keep in contact with him?

MRS. LYONS: Well, we don't have to read it, Ed, to do that. Actually we have more contact with him as husband and father because I think he loves to be with us and we love to be with him. He has his breakfast around 12:30 every day when the younger boys come home and have their lunch and then when he comes home in the evening to have his lunch they are having dinner. Then very often he stays up until six and seven in the morning after he has finished reading books, typing, working on magazine articles, or improving the column and by that time the boys are up and ready to go to school.

LYONS: I do it three times a day and all day Saturday and all day Sunday.

MURROW: You are fortunate.

LYONS: That I am.

MURROW: Leonard, how does it happen that you left your law practice to take up the writing of a column?

LYONS: Well, it happened with a 50 cent note book and a rented typewriter but if we are going into biography, I can give you a visual autobiography in about one minute.

MURROW: All right.

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MURROW: All right.

LYONS: I was born in that part of town - lower East side of New York. I was graduated from PS 160. I'm wearing my graduation pin, PS 160 alumni.

MURROW: Yes.

LYONS: I wear it to disprove the common concept that all columnists are unschooled and illiterate and then I went to law school at Saint John's and was graduated. Sylvia, show him the key.

MURROW: Yes.

MRS. LYONES: Voila.

LYONS: And then I met Sylvia who decided that I should become a columnist.

MRS. LYONS: Not decided - suggested.

LYONS: Suggested, and then over here we bought a 50 cent scrap book and I began work writing contributions to all the other columnists. In the day time I practiced law and in the night time I would rent a typewriter and write these contributions and send them in and make the rounds of newspaper offices, once a week for four years, and was turned down by 63 newspaper editors until in 1934 the NEW YORK POST hired me and we began.

MURROW: Well, that is as good a visual biography as I have heard orrather seen in a long time.

Lennie, what were the candles I saw just off to your

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right there a moment ago?

LYONS: Well, this is a festive occasion. These are the Chanukah candles which we light all week and tonight is the last night of the festival of lights and these Friday night candles Sylvia lights each Friday night; in other words she prays for sabbath joy, sabbath blessing and sabbath peace for all the world.

MURROW: And so after this biography that you gave me a moment ago you married Sylvia and then you lived happily ever afterwards.

LYONS: Just a minute. No visual biography is complete until you see the four gold safety pins. Sylvia calls them her service stripes.

MRS. LYONS: Well, the first one represents George and the second service stripe is Warren and there are two service strips to come.

LYONS: And I'll get them. Hold just a minute. Jefferey. Douglas. Boys, come on in. I want you to meet Mr. Murrow;

MRS. LYONS: This is Douglas.

DOUGLAS: Hello, Mr. Murrow.

MURROW: Hi, Douglas.

MRS. LYONS: And this is Jefferey.

JEFFEREY: Good evening, Mr. Murrow.

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LYONS: Well, this is a festive occasion. These are the Chanukah candles which we light all week and tonight is the last night of the festival of lights and these Friday night candles Sylvia lights each Friday night; in other words she prays for sabbath joy, sabbath blessing and sabbath peace for all the world.

MURROW: And so after this biography that you gave me a moment ago you married Sylvia and then you lived happily ever afterwards.

LYONS: Just a minute. No visual biography is complete until you see the four gold safety pins. Sylvia calls them her service stripes.

MRS. LYONS: Well, the first one represents George and the second service stripe is Warren and there are two service stripes to come.

LYONS: And I'll get them. Hold just a minute.

Jeffery. Douglas. Hoye, come on in. I want you to meet Mr. Murrow.

MRS. LYONS: This is Douglas.

DOUGLAS: Hello, Mr. Murrow.

MURROW: Hi, Douglas.

MRS. LYONS: And this is Jeffery.

JEFFREY: Good evening, Mr. Murrow.

MURROW: How are you, Jeff.

JEFFEREY: Quite well, thank you.

MURROW: Well, now that the clan is all gathered, let's see if we can find a columnist in the house. George, what about you?

GEORGE: Well, Mr. Murrow, I hope to be a writer. I'm enrolled in the School of Journalism at Syracuse University. I have also spent the last few summers writing for the [garbled].

MURROW: That's a good school at Syracuse too, isn't it?

GEORGE: Oh yes, it's an excellent school.

MURROW: Warren, how about you?

WARREN: I intend to be in some form of theatre, most probably acting, or maybe directing, although I haven't really tried that.

MURROW: Jeff, have you made up your mind yet?

JEFFEREY: I plan to be a car designer for General Motors.

MURROW: A car designer! General Motors! You have got that all figured have you?

JEFFEREY: Yes.

LYONS: [unintelligible] ... and you'd better watch out.

MURROW: How are you, Jeff.

JEFFERSY: Quite well, thank you.

MURROW: Well, now that the clan is all gathered, let's see if we can find a columnist in the house. George, what about you?

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JEFFERSY: Yes.

LYONS: [inintelligible] ... and you'd better watch out.

MURROW: That's right. Douglas, have you made any plans for your life yet?

DOUGLAS: Well I'm not sure. I may be an inventor or a scientist.

LYONS: Well, Douglas, can you spell cat?

DOUGLAS: C-a-t.

LYONS: He'll make a columnist.

MURROW: Oh yes.

LYONS: He can spell cat.

MURROW: Lennie, I have heard rumors that the five Lyons indulge in some pretty wild games at home like basket ball. Is that true or false?

LYONS: Well, it's true, but they are not so wild. We indulge in many games but on Saturdays and Sundays we play football or baseball across the street, but this is the bas - ket ball season so we have a basket set up in the boys' room. Would you like to view the game?

MURROW: Yes, are you trying to break your lease or something on that high apartment?

LYONS: Oh no.

MURROW: Go ahead, let's see it.

LYONS: [garbled]

MURROW: Is this the court?

LYONS: This is it. We have had some exciting games

MURROW: That's right. Douglas, have you made any plans for your life yet?

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MURROW: Yes, are you trying to press your lapels or something on that high apartment?

LYONS: Oh no.

MURROW: Go ahead, let's see it.

LYONS: [garbled]

MURROW: Is this the court?

LYONS: This is it. We have had some exciting games

in here.

MURROW: All right, let's see how good you are.

LYONS: All right, ready boys?

GEORGE: Okay, Pop, put it in.

[unintelligible - all voices]

MURROW: Lennie, I must assume from this that your downstairs neighbors are either very friendly or out of town.

LYONS: We hope they are both. You mentioned lease breaking before. I think we'd better quit right now.

MURROW: Well, good night, fellows. Thanks very much indeed. Lennie?

LYONS: Yes, Ed.

MURROW: You have been pretty much surrounded by celebrities for about 21 years now. Do you ever get bored with them?

LYONS: Ed, the fact is that I have never once used the word "celebrity" in describing a celebrated person. I prefer the company of exciting, news-worthy people and exciting, newsworthy people never bore me, Ed. Incidentally I have some interesting mementoes from these news-worthy, exciting people. For instance, I have a collection of 46 books by or about artists and in each of them the artist has written some sketch or water color. This is one by Diego Rivera. Can you see it?

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LYONS: All right, ready boys?

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MURROW: Yes, I can indeed.

LYONS: This is one by [unintelligible] ... a water color.

MURROW: Yes.

LYONS: Does that show up?

MURROW: Yes, it does.

LYONS: And this is one by Salvadore Dali, his book of moustaches and he did a sketch of me with a Dali moustache.

MURROW: Very good.

LYONS: These books are all first editions and they are inscribed and here are two unusual ones, Ed. This is Eisenhower's CRUSADE IN EUROPE which is inscribed - I hope you can read it - "To Leonard Lyons, with best wishes and regards to a real writer." In case anybody ever doubts I am a writer I can point to this and say I am a writer by executive order by the President of the United States, but what I am proudest of is this one, Harry Truman's YEAR OF DECISION. It has an unusual inscription. Can you see it?

MURROW: I can see it but I can't read it, Lennie.

LYONS: "With kindest regards and best wishes to Ambassador and Judge Lyons."

MURROW: How did that happen, Ambassador and Judge.

LYONS: Well, on the last night of the Truman administration Sylvia and I were fortunate to be invited to dine with

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MURROW: Sylvia, do you help Lennie with his work?

MRS. LYONS: If I do, Ed, I think it is more by omission than by commission, by staying out of his way.

LYONS: Don't make her be immodest, Ed. I think I can best answer that. She does it in two ways. First, she actually goes out and covers many stories for me. She covered the Coronation for me, Senate hearings. Whenever she takes a trip abroad she writes these daily reports, sometimes there is often nine paragraphs in one message, but best of all she helps me by complementing our lives perfectly, by seeing to it and helping to see to it that our sons are raised to become decent, useful and happy citizens.

MRS. LYONS: I'm glad you asked that last question, Ed.

MURROW: A very good answer too.

Lennie, I notice that a favorite word of yours is exciting.

LYONS: Yes.

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Lennie, I notice that a favorite word of yours is exciting.

LYONS: Yes.

MURROW: Who is the most exciting person you ever met?

LYONS: That is hard to say because I can't say which son of mine I love best. I love them all alike.

MURROW: Yes.

LYONS: There are so many but I guess the one who I have to say was the most exciting is the one who influenced my life most and that of course would have to be Sylvia.

MURROW: Sylvia, any especial exciting moment that stands out in your memory?

MRS. LYONS: Well, Ed, it is hard to say because every day is exciting forme because our lives are so unpredictable. I never know in the morning where I am going to have lunch, or whether I am going to have dinner at home.

LYONS: Or making a speech.

MRS. LYONS: Or making a speech that afternoon or be asked to do something for a charity that night or the next day and there is always just that doubt that makes it fun and I would hate to have to live by a schedule. I can't ever invite people to dinner three months in advance or three weeks in advance.

LYONS: She is also a very good catcher at baseball. We have had a little trouble with her. She still hits the right field.

MRS. LYONS: Well, somebody told me how to conquer

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MURROW: Well, Sylvia and Lennie, as you know, we planned to go out to see Kim Novak first and we had a bit of pantomine because we lost our audeo from there, but they tell me we are all right there now.

LYONS: I hope you won't get it all confused because after all you are dealing with two blue-eyed blonds.

MURROW: Thank you very much Sylvia and Leonard Lyons for letting us come and visit you.

MRS. LYONS: THank you.

MURROW: And will you thank-- Oh, I see the boys in the background. Good night, fellows.

LYONS: Good night.

MURROW: In just a moment we will take you for a visit with Kim Novak and her family.

[Commercial]

MURROW: As I said earlier this is our 100th program and we encountered our first major difficulty, something of a record anyway. So, now, we will go back again to Kim Novak. Evening, Kim.

NOVAK: Hi, Ed.

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NOVAK: Hi, Ed.

MURROW: How are you.

NOVAK: Can you hear me?

MURROW: Yes, fine.

NOVAK: Good.

MURROW: That was a great bit of pantomine earlier you did there when we couldn't hear you.

NOVAK: I was just thinking, I missed something. Why didn't I learn that. When I went to school I didn't learn anything about pantomining.

MURROW: I see you have your Christmas tree up. Aren't you rushing things a bit?

NOVAK: Well, not really. I have got to be back at the coast at Christmas and so we talked it over with Santa and he said we could have Christmas tomorrow.

MURROW: Oh good.

NOVAK: So we put it up last night.

MURROW: What have you been doing since you have been home?

NOVAK: Oh, Christmas shopping, got lots of presents and I was visiting all my old school friends and family and relatives and staying home, and talking and cleaning house and things like that.

MURROW: How do you like Hollywood?

NOVAK: Oh, I love it. Of course, I am prejudiced.

MURROW: How are you.

NOVAK: Can you hear me?

MURROW: Yes, fine.

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NOVAK: Oh, I love it. Of course I am predisposed.

It has been wonderful to me so I really love it. I do.

MURROW: Are you still studying out there?

NOVAK: Well, of course, when I do a picture I don't have a chance to but when I am not on pictures I usually work every day, and then at night, three nights a week, until 12 o'clock. I have got to learn pantomine.

MURROW: We should have warned you about this.

NOVAK: Yes.

MURROW: How did you ever leave Chicago in the first place, Kim?

NOVAK: Well, I was modeling before I left here and I got this job that was going to tour the country and it wound up in California. So I went on this job with four other girls and when we got to California we stayed there overtime as long as we had our tickets paid back and I did some modeling jobs and among them I did a show; it was a picture actually as a model but I was a little walk-on in a picture, and an agent saw me and brought me over to his office. I came over on my bicycle and then I was seen by Mr. A- the head of talent at Columbia and he brought me over to Columbia Pictures and introduced me to Harry Cohen, who has been my guardian angel I should say because he has been wonderful to me and gave me my break in pictures. He signed me to a contract and two months later I was doing a picture.

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MURROW: Kim, way back about 20 minutes ago before you did that pantomine we saw that wishbone tree out in the front yard.

NOVAK: Yes.

MURROW: Do you know it?

NOVAK: Yes.

MURROW: Why are you so fond of it?

NOVAK: Well, I guess I am a little sentimental and a little bit superstitious too because it's, oh-- it sort of means something to me. I sort of depend on it, I guess, as a lucky thing. It is a beautiful wishbone tree. Did you see it before?

MURROW: Oh we did. Yes, we saw it.

NOVAK: It has three of them, you know, and three is my lucky number.

MURROW: You know it was like you. It didn't say a word when we saw it before we could hear.

NOVAK: Anyway there's three wishbones in it and that means, well, I was born February 13, 1933 at 3:13 in the morning and in room 313 in the hospital, so it sort of means something.

MURROW: I suppose you collect all sorts of good luck charms, do you?

NOVAK: Yes, I do, all kinds of things. Most of all

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I've got some clowns. Would you like to see them?

MURROW: Yes, I would.

NOVAK: Good. How are the presents coming?

Mr. Murrow, I would like you to meet my family. This is my Mom.

MURROW: Good evening, Mrs. Novak.

MRS. NOVAK: Good evening.

NOVAK: And my Dad.

MURROW: Mr. Novak.

MR. NOVAK: Good evening, Mr. Murrow.

NOVAK: And my sister Arlene.

MURROW: Good evening, Arlene..

ARLENE: How do you do, Mr. Murrow.

NOVAK: And the quiet one, my nephew Billy.

MURROW: Hey, Billy. How are you? Really quiet.

NOVAK: And my brother in law Bill.

MURROW: Good evening, Bill.

BILL: Good evening, Mr. Murrow.

MURROW: Bill, what do you do?

BILL: I work for the phone company, Mr. Murrow.

MURROW: Oh yes, well they certainly did a fine job tonight in restoring our facilities out there. Really, it was a magnificent thing they did.

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MRS. NOVAK: Good evening.

NOVAK: And my Dad.

MURROW: Mr. Novak.

MR. NOVAK: Good evening, Mr. Murrow.

NOVAK: And my sister Arlene.

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Mr. Novak, I imagine it must be good to have your

daughter at home again, isn't it?

MR. NOVAK: It is always a pleasure to have the children at home, especially at Christmas time.

MURROW: Mrs. Novak, are you taking Kim's visit pretty much in stride?

MRS. NOVAK: I'm trying very hard to but with all this excitement I don't know.

MURROW: Tell me, do you still make Kim help around the house?

MRS. NOVAK: Why certainly, why not. After all, she has to do the dishes and make the beds.

NOVAK: But she didn't make me do the dishes the first night I came home.

MURROW: Oh, that was a special holiday, was it?

NOVAK: Yes.

MURROW: Well, Kim, you were going to show us your lucky clowns.

NOVAK: Yes, I will meet you in the living room.

MURROW: Hey, Billy.

NOVAK: Well, I have got three lucky clowns. I have more but I don't carry them all with me but these I take everywhere I go. This is the first one, no, actually I should introduce you to this one first. It is my latest one and M- , a very wonderful girl, gave me this and it's

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all done up in purple which is my favorite color. Cute, 'eh?

MURROW: Lovely. Does it have a name?

NOVAK: No, I never name them. I don't know why. Can't think of anything good enough and this one is all dirty and quite ragged but he is real cute. He sits any way you want him to and I have had him since I started modeling and he sort of brought me good luck, I think. This one I have had the longest and this one is my very favorite. I shouldn't say it in front of them, maybe, but he is extra special because Mama and I went shopping for him a long, long time ago. I used to be real shy in school so Mother thought, well, the best way to do it was to make up a little poem or a little song that would help me along with it so he played the Brahms Lullaby and we made up our own little words and when I was young we used to play them and in fact I still do it to this day. Shall I do it?

MURROW: Yes.

NOVAK: I don't know how it will come out.

[sings]

It's kind of silly but it meant a lot to me and as a matter of fact it helped me through the years.

MURROW: Kim, did you ever want to sing in a movie?

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MURROW: I know PICNIC was released in Hollywood last week so it would be eligible for the Academy award consideration. Did you enjoy making it?

NOVAK: I don't think I have ever enjoyed anything more in my life. I read the play PICNIC, well, way back before P- even had it and I wanted to do it so bad but I am never very ambitious, shall we say, about getting a role. I just sort of left it to the studio but this one I had my heart set on. I got it. I am glad.

MURROW: Does it live up to its advance notices?

NOVAK: Well, it is hard to say but I know that I think it should and everyone in the caste does and everyone who had anything to do with it think it's the greatest thing that can be.

MURROW: Kim, can we go back and join the family again?

NOVAK: Let's.

MURROW: THings are going pretty good for you, aren't they? I imagine it wasn't always that way though, was it?

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you know how kids are. I was sort of, well, self conscious a little bit and everything but I think it helped me in the long run.

MURROW: Why was that? Why were you self conscious?

NOVAK: Perhaps because I was a little taller than the rest of the girls and Mother dressed me a little plainer than the rest of the girls but she had a good reason for it. I think it paid off.

MURROW: Mrs. Novak, what was Kim like as a child? Was she really shy? Tell us now.

MRS. NOVAK: She was very shy and very bashful and, oh, just one of those sort of persons I guess.

MURROW: Arlene, did you ever want to be an actress?

ARLENE: No, I never wanted to be an actress. I am very happy just the way I am with my family and a nice home and so on. I am glad my sister got what she wanted. At least she found a way to express herself and she enjoys the job very much.

MURROW: Mrs. Novak, I suppose you see all of Kim's pictures, don't you?

MRS. NOVAK: Yes, I do and more than once.

MURROW: Do you like them?

MRS. NOVAK: I don't see the picture. I only see my daughter in the play.

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MURROW: Mrs. Novak, what was Kim like as a child? Was she really shy? Tell us now.

MRS. NOVAK: She was very shy and very beautiful and, oh, just one of those sort of persons I guess.

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MURROW: Do you like them?

MRS. NOVAK: I don't see the picture. I only see my daughter in the play.

MURROW: You are not really interested in the story or the plot or anything like that?

MRS. NOVAK: I can't. I only see my daughter and all the expressions and that sort of thing.

NOVAK: And she always sees them enough to tell me what she sees wrong in the picture, as a low cut dress or something and calls me on the telephone - "Kim!"

MURROW: Mr. Novak, I understand you are a railroad man. What do the men at the shop ask you most about your famous daughter?

MR. NOVAK: Well, they want to know how the daughter got to Hollywood and I try to explain but I don't think anybody believes me.

MURROW: What do you tell them?

MR. NOVAK: Well--

MURROW: You just tell them the truth. Is that right?

MR. NOVAK: That is what I meant. I just tell them plain facts. I tell them the truth but they seem to think it is a little far fetched.

MURROW: They think you are holding out on them?

MR. NOVAK: Yes, Mr. Murrow.

MURROW: Mrs. Novak, did you ever think your daughter would growup to be a movie star?

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MURROW: Mrs. Novak, did you ever think your daughter would grow up to be a movie star?

MRS. NOVAK: No, never that.

MURROW: What did you think she would be when she was a young girl?

MRS. NOVAK: Well, I thought perhaps she would marry and have a family just as Arlene did and live right in the neighborhood, that sort of thing.

MURROW: Now, that Kim is a movie star do you think she has a better chance of happiness than she would otherwise?

MRS. NOVAK: I don't think so. I think it has been awfully hard for her to find the true from the pretend. I think that will be a problem there.

MURROW: What do you think, Kim?

NOVAK: Well, it is kind of hard to say. I don't want to predict. I love Hollywood and I think that happiness can come a lot of times from maybe making other people happy, that perhaps if you can do a good job in a picture you can make other people happy that way and besides I'm pretty happy there, Mom, and maybe I can get a family and a husband and everything too and so then everybody will be happy.

MURROW: Well, I hope you are as happy as you look, Kim.

NOVAK: Thank you.

MURROW: Thank you very much for letting us come and visit you. Good night, Mrs. Novak.

MRS. NOVAK: No, never that.

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MURROW: Well, I hope you are as happy as you look, Kim.

NOVAK: Thank you.

MURROW: Thank you very much for letting us come and visit you. Good night, Mrs. Novak.

MRS. NOVAK: Merry Christmas.

MURROW: Good night and Merry Christmas

NOVAK: Good night.

MURROW: Good night, Billy.

BILLY: Merry Christmas.

MURROW: Good. That's right. Good night. We will be back in a moment.

[Commercial]

MURROW: Next week from Hollywood Comedian Danny Thomas and his family, and from Chicago, Kukla, Fran and Ollie's best friend, Bert Tillstrom.

I take just a moment to say our thanks to the technicians who re-established that circuit to Chicago in such short order.

There are some of the people who made tonight's program possible.

And, now, from PERSON TO PERSON, good night and good luck.

MRS. NOVAK: Merry Christmas.

MURROW: Good night and Merry Christmas

NOVAK: Good night.

MURROW: Good night, Billy.

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PERSON TO PERSON with EDWARD R. MURROW
Guests: Burr Tilstrom
Danny Thomas
Friday, December 23, 1955 - 10:30 P.M.

MURROW: I'm Ed. Murrow. The name of the program is Person to Person. It's all live; there's no film.

Tonight we'll be visiting first with that talented puppeteer, Burr Tilstrom in Chicago, and then on to California and the home of comedian, Danny Thomas, and his family.

We'll be ready in exactly 30 seconds.

[Commercial]

MURROW: If you believe in Santa Claus, then you also know of the magical world of Burr Tilstrom, and you probably belong to it.

Burr Tilstrom's world is the program Kukla, Fran and Ollie, which was on television before there was a network more than eight years ago and it is still going strong. Tilstrom, himself, is somewhat older, he's 38. He's been a puppeteer since childhood. Burr created the Kukla show. He's also the voices, minds and bodies of all the Kuklapolitan players,excepting, of course, Fran Allison.

Burr Tilstrom lives in this converted coach house in Chicago - the one behind the big tree. It has two rooms on two floors. Enough space to house all of Burr's wonderful friends.

Good evening.

KUKLA: Oh, good evening. Good evening, Mr. Murrow.

OLLIE: Good evening, Ed.

KUKLA: Mr. Murrow.

OLLIE: No, I'm going to call him by his first name. Hi, Ed!

MURROW: I was looking for Burr Tilstrom.

OLLIE: Oh, well, he's somewhere around here. I'll - we better go look for him, Kukla.

KUKLA: Okay. I'm sorry that he's not right here, Mr. Murrow.

OLLIE: You come with me!

MURROW: I thought for a minute we'd have to go away and come back when Burr's around.

Good evening, Burr.

TILSTROM: Evening, Ed.

MURROW: You never can get very far from Kukla and Ollie, can you?

TILSTROM: No, not too far - shall we say an arm's length?

MURROW: Burr, what would life be like for you without television?

TILSTROM: Well, Ed, I really can't imagine it. These last eight and a half years have been so wonderful for me. I had some wonderful and exciting experiences with Kukla and Ollie and I think that - I think I probably would have finished

with them a long time ago if it weren't for television because, you see, I hate to do the same show twice---

MURROW: Uh, huh.

TILSTROM: ---and being on every night the way we are, I can do a different show every night and never really get bored with myself.

MURROW: I see. Are you going to work on Christmas or do you have other plans?

TILSTROM: Well, I'm going to work but I'm not going to do a show. You might call it a kind-of-a labor of love. You see, All the folks who are in back of the Kuklapolitans - all the production staff, also Fran - are going to come over to my house - this house, the coach house - for Christmas dinner and I'm going to cook it.

MURROW: Good!

TILSTROM: It's a labor of love, I really enjoy it very much. We meet here and exchange presents. Some of 'em are here already, Ed. Maybe you'd like to see a few of them. These are the ones here that have arrived. I imagine by the time Sunday arrives, maybe the stack will be that high. At least I hope so. I'd like to sneak a look but I don't dare. I actually did, Ed. Some of these little, as Ollie calls them, "orma-nents" - he gets the syllables mixed up - these little "ormanents" arrived, and these said, "Open before Christmas." So this is one of Fran and one of Ollie and here's a little one of Kukla. These

were made by a former Kuklapolitan, who is not now working with us.

MURROW: Very nice "ormanents", too. Burr, that projector there, is that a Christmas present?

TILSTROM: No, Ed, that's from a friend of ours - a friend of yours as well as a friend of mine - Tallulah Bankhead, of course. About five years ago I made my first trip to Europe. The night before I sailed I was visiting out at her house in the country and she said, "Baby, Baby, when you get back, maybe - I want to see your photographs - I want to see all your pictures." I said, "Well, Tallulah, darling, I don't have a camera and I'm not going to take any pictures." "Baby, you're not going to take any pictures! You've got to have pictures." So, the next morning when we sailed, the projector was not there but a camera and 24 rolls of colored film were aboard the ship. I took pictures like crazy, as you can imagine. I got home and the projector was here, and believe it or not, Ed, even for the rank amateur I was, every single inch of the film turned out okay.

MURROW: Good. Well, Burr, we've seen one of your two rooms. Do you think we could have a look at the other one?

TILSTROM: It's kind of messy.

MURROW: Well, let's go anyway.

TILSTROM: It's all full of Christmas wrappings and odds and ends, props and so forth.

MURROW: Uh, huh.

TILSTROM: It's the work shop, you know, Ed.

MURROW: Yah. Burr, have you ever thought about leaving Chicago?

TILSTROM: Yes, Ed, I have thought about it. I've never done anything about it, though.

MURROW: Well, what is it that you like so much about Chicago?

TILSTROM: Well, Ed, I think, first of all, Chicago is home. It's the home of Kukla and Ollie. I'm not really at all sure that Kukla and Ollie would - I don't know how they would take New York or California, which are, of course, the other two great production centers of television. I'm afraid maybe Kukla and Ollie kind-of belong out here in the Midwest and it's their home, they're happy here. I am.

MURROW: This work shop, that's where your show is born, isn't it, Burr?

TILSTROM: Well, physically speaking, Ed. Many of the props - most of the props for the show are made here. We do some rehearsing here for special shows. Upstairs we have program meetings and we also do some music rehearsals, but I should say the actual ideas are - come when we're down in the television studio itself.

MURROW: And where do the ideas actually come from?

TILSTROM: Well, that's hard to say. They come

from people, I would say. I always feel that - especially in a world of imagination and fantasy - any world that is as creative as that is, you must - an artist must - reflect the things that are around him, and sometimes an idea will come from Fran. Many times Fran will come in with funny stories about a taxi ride or something and that will throw us on to a show. Maybe it will come from the policeman around the corner, or maybe from my mother or my father, or maybe from my little dog. I feel that they come from life. I must reflect in my way the things I see about me.

MURROW: I remember once that Kukla and Ollie had a rather unexpected discussion on the United Nations. Do you think we could try them out on that subject again?

TILSTROM: Well, I'll look for 'em.

MURROW: All right.

TILSTROM: This is a little practice stage, Ed, that we use down here sometimes and I imagine, since they're theatrical people, they'll be backstage. Hold on a minute.

KUKLA: Yes? Me? Sure.

MURROW: Kukla?

KUKLA: You want me, Mr. Murrow?

MURROW: Yes. Do you remember that discussion that you and Ollie had about the United Nations?

OLLIE: I remember it, Ed. Just like it was yesterday.

MURROW: Are you ready?

OLLIE: Sure. See it all started - it was on U.N. Day, and we were just discussing it, and I said to Kukla, I said, "Kuk, old boy, what is this thing about United Nations? How is it going to work? How can people of all creeds and nationalities and races and colors and religions, and all that - how can they ever possibly get together, especially with different languages and all?" And huh, what did you say, Kukla?

KUKLA: Well, as I remember it, Ed, I told Ollie that, after all, in the Kuklapolitan troupe there were - well, for instance, there's a rabbit. He's our mailman. And then there's a stagehand who doesn't even speak any kind of language - sort of - we call it gooey talk. And then there's a retired opera singer, and there's, now, a hen, and a witch - Miss Witch, who flies around on her broomstick, and a very beautiful lady named Fran, and, who else, Ollie?

OLLIE: And the dragon. That's me!

KUKLA: And I said to him, well, if all these people can get together and have fun - and we do have fun - why shouldn't there be an equal chance for everybody in the world to try to get together and understand each other? And that's the kind of a way we explained it. Does that make sense to you?

MURROW: You, know, I think it makes more sense than you hear around the United Nations sometimes these days.

KUKLA: That's right.

MURROW: Kukla, Ollie, that was great.

KUKLA: Thank you. Merry Christmas, Ed.

MURROW: Merry Christmas to you. Burr?

TILSTROM: Yes, Ed.

MURROW: For whom do you do your show? By that I mean who is your audience?

TILSTROM: Well, I guess anybody who wants to watch, Ed. I've never felt that there's an age barrierof any sort. We have letters from people who are of all ages, from the very tiniest infant, really, to people who are way up in their 90's, and I think we do it just for the people who love our kind of whimsy, or whatever you want to call it - our kind of fun. I play it very much for Fran. Fran is one of my greatest audiences and I must confess I entertain myself. I enjoy it. I love it.

MURROW: Burr, Kukla and Ollie have been around a long time. Do you sense any change in them, or are they aging gracefully?

TILSTROM: Well, physically, Ed, I think maybe they show their age. Spiritually, if I may use that word, I believe that - I hope that Kukla and Ollie are mellowing a little. I've mellowed a little in these last few years, and grown a little, I hope, and I think they perhaps reflect that same spirit. I have here in the studio - in our work shop here - a drawer that is a kind-of-a secret drawer in a way, and I hesitate to show it very

often, but I thought maybe you might be interested tonight. It has all the Kuklas that are retired because, unfortunately, the little cotton bodies that make up Kukla - the physical Kukla - wear out. Actually, Ed, I have learned maybe a little lesson in immortality. It sounds a little deep, but I believe I have, from this little drawer because at first I hated to retire them to this drawer, but now I realize that Kukla does not exist in a drawer, or in a cotton puppet, but really in my mind - I should say part in my mind, and part in the minds of all these friends who have been so wonderful to us and watched us for so long. This is the first Kukla and he's kind of old, I'm afraid. But he - he doesn't exist in this little image. I believe that Kukla is in the hearts and the minds of his friends. I hope he's there.

MURROW: Well, I'm sure your hope has been realized, too, Burr Tilstrom. Thanks very much, indeed, for letting us come and visit you tonight, and Merry Christmas to you and all the Kuklapolitans.

TILSTROM: Thank you, Ed. Merry Christmas to you.

MURROW: Thanks, Burr Tilstrom. In just a moment we'll take you on a visit to the home of Danny Thomas in Los Angeles.

[Commercial]

MURROW: Amos Jacobs is considered by old timers in show business as the greatest story teller of them all. Amos

Jacobs is better known as Danny Thomas to the millions who see him in night clubs, in movies and on his "Make Room for Daddy" television show.

Danny was born 41 years ago in Deerfield, Michigan, the fifth of ten children. Born to immigrant parents from Syria. Danny started singing at banquets when he was still in knee pants. In his late teens he became M.C. of a radio show in Detroit and he married a young singer by the name of Rosemarie. They spent their first ten years living out of suitcases on the night club circuit before Danny made enough fame and fortune for a permanent home.

For 11 years now, Rosemarie and Danny Thomas have lived in this Beverley Hills, California, home with their three children.

Danny returned from a job at Las Vegas two days ago. I know his family is busy getting ready for Christmas.

Good evening, Rosemarie.

MRS. THOMAS: Good evening, Mr. Murrow.

MURROW: Good evening, Danny.

THOMAS: Hi. Good evening. Good evening.

MURROW: Danny, how are the Christmas preparations coming along?

THOMAS: Well, pretty good. I've got part of my disk jockey friends hanging here. Pretty well.

MURROW: Well, the five members of the Thomas family

should make it a nice warm group.

THOMAS: Well, I don't believe we can take a chance on setting a table only for the five members of our family, Ed. We've got - we always have six or seven places prepared for just drop-ins.

MURROW: Uh, huh. Mrs. Thomas, do you have any idea in how many different places you two have celebrated Christmas?

MRS. THOMAS: Well, sir, this is the third Christmas at home, thank God, but we've been around the country about 15 times and away at Christmastime.

MURROW: All parts of the country.

MRS. THOMAS: All over.

MURROW: Tell me this. Does Danny share the Christmas chores? I mean shopping and decorating and that sort of thing?

MRS. THOMAS: Yes, he does. He's a great decorator. Would you like to see some of our decorations?

MURROW: I would, indeed.

THOMAS: Well, I can't take all the credit for this decoration, but come into the dining room. I think it's quite unusual. Now, first of all, we have here a U shaped table for a purpose. This table is shaped like this so that no one will sit with his back to the very beautiful wood carving of the Last Supper. This is carved of Honduras mahogany, and it's an inch and a quarter deep, and actually has the effect of much, much

more depth than that.

MURROW: It certainly has.

THOMAS: It was done in my backyard, as a matter of fact.

MURROW: Was it!

THOMAS: 14 months it took to do it, and it was done by a young Scotch-Mexican boy whose name is William Brenz, and I think he's a truly great, great artist, and it is 13 feet by 6 feet, and it's naturally going to wind up in some museum some day.

MURROW: What a lovely thing to have in your dining room!

THOMAS: Well, we feel very proud of it. We started out looking for something maybe 4 feet by 2 feet but Mrs. T. got with this young man and before you knew it, this is what happened.

MURROW: It's beautiful!

THOMAS: It's a sight to behold. We're crazy about it.

MURROW: Danny, where is your Christmas tree?

THOMAS: Well, it's in the living room if you want to come with me through here. I'll pick up Mrs. T. and we'll take her over there. Darling, Mr. Murrow would like to see the Christmas tree. Can we stop under the mistletoe? This is our living room and there's the tree over there, and beside the

ornaments we have some other people here.

MRS. THOMAS: This is our daughter, Margaret.

MURROW: Good evening, Margaret.

MARGARET: Good evening, Mr. Murrow.

MRS. THOMAS: Margaret attends the University of Southern California.

MURROW: Oh, yes.

MRS. THOMAS: And this is our daughter, Theresa.

MURROW: Good evening, Theresa.

THERESA: Good evening, Mr. Murrow.

MRS. THOMAS: She's in 8th Grade at Beverley Hills Catholic School.

MURROW: Yes.

THOMAS: And this fullback is our son, Tony.

MURROW: How are you, Tony?

TONY: Fine.

MURROW: Good. Tony?

TONY: Yes?

MURROW: Do you think I could have another look at that Christmas tree?

TONY: Yes.

MURROW: Ah, it's a lovely thing; isn't it!

TONY: There's the tree and there're the packages.

MURROW: Now, tell me, Tony, how many of those packages are for you?

TONY: Most of 'em, I hope!

MURROW: Can you tell what's in some of them?

TONY: Yes.

MURROW: I bet you could take a good guess; couldn't you?

TONY: Yeah. Some I don't and some I do.

MURROW: Well, that's fair enough.

Theresa, do you have your Christmas shopping all finished?

THERESA: Yes, I have. I did most of it early this year, but, really, I did a lot of it in August clearance sales.

MURROW: Did you! That was way beforehand, wasn't it?

THERESA: Yes.

MURROW: Margaret, you live on the campus at Southern Cal, don't you. Is that right?

MARGARET: No, not yet, Mr. Murrow.

MURROW: Oh, don't you?

MARGARET: The sororiety I belong to, the Thetas, are building a new house. We hope to be in it about spring.

MURROW: Uh, huh. You know, back in New York here I've heard a rumor that on occasion you have some allowance problems. Could this possibly be true?

MARGARET: I'm afraid it is. When I started at the university I had many more expenses to meet, and I thought maybe

I better have a checking account. I suggested for Daddy and I to have a joint account. He didn't like that either.

THOMAS: I said no.

MARGARET: So we opened a small checking account for myself.

THOMAS: A very small checking account.

MURROW: Do you have trouble keeping it straight?

MARGARET: Well, you know, I used to think I was pretty good at math, but after having a few checks bounce, I think I better take a refresher course.

MURROW: Margaret, do you think your Daddy is as funny in the living room as he is on the stage?

MARGARET: Oh, no, as a matter of fact, in our house Daddy's the greatest straight man in the world.

MURROW: Rosemarie, does Danny ever get confused between his television family and your family?

MRS. THOMAS: He certainly does. You see, on television he has a wife and two children, and here at home he has a wife and three children, and he spends four days of the week with them on television and three with us. So when he comes home, naturally he's confused and gets the names all wrong, but I really don't mind him forgetting our anniversary, but how could he forget my name?

MURROW: Danny, I've heard some speculation about this. How much of your "Make Room for Daddy" comes from your

real family life?

THOMAS: Quite a bit of it. Quite a bit of it, really. We have many, many premises - have had many premises on "Make Room for Daddy" that were born right here in this house. I really haven't enough time this evening to give you all the illustrations, but one in particular was when Tony scratched up the walls with crayon and I chased him - about two years ago - and I chased him all over the house. I was really sore at him, and I took off my belt. I finally got him cornered and just before I got my first whack in, he looked up at me and he said, "You wouldn't hit your own son; would you?" So that kind of left me for dead. I was screaming and laughing and Rosemariecame in and said, "You call this discipline?" So I handed her the belt, and I said, "Here, you hit him." Of course, he didn't get spanked.

MURROW: I was just going to say that.

Rosemarie, comedians have reputations for being worriers when they're off stage. Is Danny much of a worrier?

MRS. THOMAS: Yes, he is, to an extent. I believe that most hard working people do get a little worried sometimes but I think that's sort of good for them because it keeps them on their toes, and Danny has never been one to relax on his past laurels, and the rewards have been great.

MURROW: They certainly have.

Danny, I know you were recently knighted by Pope

Pius XIIfor your efforts in the building of the St. Jude Hospital down in Memphis. Is that work pretty well finished now?

THOMAS: Well, not - no, it's not finished, but I'm certainly glad you asked me about it because I'd like to show you the plan if you'd come into the den with me. Excuse me, family. Come into the den and I'll show you this plan that I have here.

This sketch was drawn by the famous architect, Paul Williams, and he did a magnificent job at no cost to us at all. He drew the blueprints absolutely free. We're getting a lot of help. I have to date $460,000 raised, and I've got to raise a million two hundred fifty thousand dollars in order to build this hospital, and I'm going to do something now that I'm not ashamed to do, and I hope you woh't mind too much if I take advantage of your wonderful friends, but I want to beg. I want to beg all of the people at this great time of the year for help to build St. Jude Hospital for Under-privileged Children in the South. It's going to be built in Memphis, Tennessee, and God willing, we're going to break ground in June. But I am one person; I am not a big institution. I am certainly not a great star, but whoever at all has liked my entertainment in the past, I am begging you now to send whatever contribution they possibly can to St. Jude Hospital, Memphis, Tennessee, so that all children of all creeds and colors may be cared for absolutely free. Remember what the Master said, "Whatever you do unto these, the least of my children."

MURROW: Danny, I think that your faith in St. Jude must have given you great strength somewhere along the line; hasn't it?

THOMAS: Yes, it certainly did give me great strength. I was destitute. I was broke, penniless and without any kind of work, and I went into a church and I prayed for help, and I got it and now I'm trying to say thank you by building a hospital where in the heart of each child that is cured there will be a shrine. In the heart of the child rather than a material, spiritual edifice. I hope to get it built before I die.

MURROW: I hope you do, too, Danny.

Tell me, where did the Danny Thomas come from?

THOMAS: From the names of my youngest and oldest brothers, my favorite brother, Danny, and my oldest brother, Tommy.

MURROW: Danny, I wonder if I could say good night to the family before we have to leave you.

THOMAS: Yes, but before we do that, I have a little surprise. At least I hope it's a surprise. Will you come in, please. Come in, children, Mom, Terry at the piano. Tony, all over there. I'll stand behind you. In keeping with the season. Theresa.

[Family joined together in singing Silent Night.]

MURROW: Danny, thank you very much. What ornaments

you have around your house in addition to those on the tree.

THOMAS: Thank you and it's a great privilege to have visited with you tonight.

MURROW: What was the best piece of advice that you received while you were coming up in show business?

THOMAS: Well, that's a pretty tough question to answer. I received many bits of advice in my lifetime and I guess I've used most of them, but to answer your question, I would say a poem once read to me. The title of it is "Be The Best of Whatever You Are," and there is a stanza in particular, and it reads, "If you can't be a highway, then just be a trail. If you can't be the sun, be a star, because it isn't by size that we win or we fail, so be the best of whatever you are."

MURROW: Danny, I have a half a dozen other questions that I wanted to ask you, but I would like to go back again and ask you to give me that phrase on St. Jude's Hospital. It was a shrine in the heart of a child. Is that right?

THOMAS: That's right. I felt that instead of building a spiritual edifice where people may come to pray for help, I would build a more material one and let the spiritual aspect of it grow in the heart of each child that is cured.

MURROW: Thank you, Danny, Thomas, very much and thank you, all the other Thomases, for letting us come and visit you, and Merry Christmas.

FAMILY: Merry Christmas.

MURROW: Good night.

THOMAS: Good night.

PERSON TO PERSON with EDWARD R. MURROW
Guests: Mr. and Mrs. Arthur Murray
Mrs. Peter Marshall
Friday, December 30, 1955 - 10:30 P.M.

MURROW: Good evening. I'm Ed Murrow. The name of the program is Person to Person. It's all live; no film.

On this last Friday of 1955 we'll be dropping in first on those experts of the dance, Mr. and Mrs. Arthur Murray, and then on to Washington and the home of Mrs. Catherine Marshall, author of the best seller, A Man Called Peter.

We'll be ready to go in exactly 30 seconds.

[Commercial]

MURROW: Arthur Murray, if he had to, can teach you dancing in a hurry. He's been doing it for about 35 years and he's made it big business. He has some 400 studios scattered throughout the world. Last year his students spent $45 million learning to dance in varying degrees of haste.

Arthur Murray, who is 60 years old, has taught many millions to dance, not only in person, but by mail, books and television. It was television that made Arthur's wife, Catherine Murray, such a well known personality.

The Arthur Murrays live in this apartment house on Park Avenue here in New York City. They've lived in the same place for about 14 years. I think Catherine told me once they're just too lazy to move. Is that right?

MRS. MURRAY: Well, I don't know whether I'd put it

that way, Mr. Murrow, but, you know, there are just two of us now and a small apartment is sort of fun, and we're happy here so I think it's better to stay.

MURROW: Are you all ready to greet the New Year?

MRS. MURRAY: Well, I think we're celebrating New Year's by having you as a visitor with all of your viewers. It's a thrill.

MURROW: Thank you very much.

MR. MURRAY: So tomorrow morning we'll go off to Florida for a few days.

MURROW: Oh, good, I envy you. Tell me, I'm not much of a dancer, so suppose one of you tells me what's so much fun about it anyway?

MRS. MURRAY: Mr. Murrow, you mean you don't dance at all?

MURROW: No, I don't. Never learned.

MRS. MURRAY: Well, you know, Arthur told me there were people like that - I never believed him.

MURROW: Well, really, what is so much fun about dancing?

MRS. MURRAY: Well, you might try first by putting your right arm around a pretty girl and maybe listen to the music and maybe just take things naturally.

MURROW: Yeah, but why walk about while the arm is about the pretty girl? Is this necessary?

MR. MURRAY: Well, it's a good excuse anyway.

MURROW: Tell me, do you two dance much together?

MR. MURRAY: Yes and no. I say yes, Catherine says no.

MURROW: But, Mrs. Murray, you do approve of a husband and wife dancing together; don't you?

MRS. MURRAY: Approve of it?

MURROW: Yes.

MRS. MURRAY: Oh, yes, I approve of it. I just don't seem to expect it very often.

MR. MURRAY: I think they're better off if they don't dance with each other.

MURROW: Why is that?

MR. MURRAY: Well, they get more fun out of dancing with others, and besides, they're apt to be too critical when they dance together, and that's one of the reasons that they fight too much.

MURROW: I see, Mrs. Murray---

MRS. MURRAY: We're going to break up a lot of happy homes tonight!

MURROW: ---Mr. Murray said you were off to Florida shortly. You won't be sorry to have a few days of sun, will you?

MRS. MURRAY: It's fun to be in the sun, though we'll also be down there on business. You know, when you live

---

in New York, and you live in a small apartment like this, you do have the urge to have air, sunshine and a garden like I used to have. You notice in the apartment here I have plants. I sort of pretend that this is my garden.

MURROW: Uh, huh.

MRS. MURRAY: And thanks to you, Mr. Murrow, we really have charming flowers tonight. The roses are beautiful. Thank you.

MURROW: Good. Mr. Murray, just how did you get into the dancing business anyway?

MR. MURRAY: Well, Ed, that's a long story. It happened almost 45 years ago when I was about 15.

MURROW: Uh, huh.

MR. MURRAY: And, you know, when you're 15 years old you like girls who are 15.

MURROW: Yes.

MR. MURRAY: But, unfortunately, I didn't dance well and the girls didn't like me. I remember once when I danced at the Settlement House on the East Side. In the middle of the dance, the girl left me abruptly and said, "You dance like a truck." And there I was standing alone and very much embarrassed. I was determined right there and then that I was going to learn to dance. Of course, I couldn't afford to take lessons, so I went to all the weddings in the neighborhood. I crashed the weddings and I danced with every wallflower, and a year

later I went back to that Settlement House and they were having a dancing contest and I won that contest. From then on I stayed with dancing.

MURROW: Well, tell me this, Arthur: what makes a good dancer?

MR. MURRAY: You say "what" or "who?"

MURROW: What.

MR. MURRAY: Well, I think, everything being equal, providing they all know enough steps, the person with the best personality is the one who is going to be the best dancer, and that's why I think that you should take up dancing.

MRS. MURRAY: Look out, Mr. Murrow, he'll sell you a course before you know it.

MURROW: Well, I'm told it takes an hour for each year to learn to dance and I just couldn't spend the hours. I wanted to ask you---

MR. MURRAY: You only need 30 years.

MURROW: No, a few more than that. What would you say is the most common mistake dancers make?

MR. MURRAY: Well, speaking for the men, the mistake that they can dance after two drinks.

MRS. MURRAY: Well, I think I'll speak for the women. Is it all right for me to talk up?

MURROW: Yes, certainly.

MRS. MURRAY: I think too many women try to be light

as a feather, and they think, well, I'll relax, and they relax and they collapse, and they get very heavy. I think that a man would rather dance with a spirited partner - you know, full of life and pep.

MURROW: Uh, huh. Now, in working with your husband, you must meet all sorts of interesting people; don't you?

MRS. MURRAY: You mean among the students.

MURROW: Yes.

MRS. MURRAY: Oh, yes, I meet people in all sorts of professions: statesmen, doctors, scientists, and I think the most interesting ones are those who are creative. You know, like writers and artists. A sculptress - I want to show you this. I got this for Christmas. It's a very charming - can you see it?

MURROW: Yes, I can.

MRS. MURRAY: It's a very charming bronze figurine of a dancer and it was made by a woman who is better known to you as the wife of a famous man. She's a very creative artist herself and it's a very delicate, lovely piece. It was made by Mrs. David Sarnoff.

MURROW: It is lovely. Most attractive. Mrs. Murray, has your life changed very much since you've been on television?

MRS. MURRAY: My life?

MURROW: Yes.

MRS. MURRAY: Yes, I think it has because now when I walk down the street lots of people that I don't know, including taxi drivers, yell, "Hi, Catherine." They always call you by your first name. I think it's because I've been in their living room when they were relaxed and they had their shoes off, so they know me pretty well. In fact, I especially like it now. Uh - I don't know how to put it, but I think I used to be known as Arthur's wife, and now sometimes he's known as Catherine's husband.

MURROW: Well, "Catherine's husband" who makes the better student, the man or the woman?

MR. MURRAY: Well, I think women learn faster, but men like dancing more than women do.

MRS. MURRAY: You mean more men take lessons?

MR. MURRAY: More men take lessons.

MRS. MURRAY: No wonder Arthur likes men students!

MURROW: Well, is that---

MRS. MURRAY: Could I just tell you something, Mr. Murrow?

MURROW: Yes.

MRS. MURRAY: Bob Hope told us one time about a man student of ours, and the man said to Bob, "You know, I just spent a thousand dollars at Arthur Murray's just to make me popular." And Bob said, "Well, are you popular?" And the man said, "Well, Arthur Murray loves me!"

MURROW: Tell me, it is true, then, that men are not so enthusiastic about dancing, isn't it?

MR. MURRAY: I think that men are enthusiastic about dancing. The only time they're not enthusiastic about dancing is when they're asked to dance with their wives.

MRS. MURRAY: Ooh, are we in that again?

MURROW: Well, if you can really teach dancing in a hurry, this must make it a little less painful; doesn't it?

MR. MURRAY: Well, that depends on the teacher. If you have a pretty teacher, it's never painful.

MURROW: Well, what is the current rage in dancing, or dances, I should say?

MR. MURRAY: Well, right now there are two - there's the Merenga and the Cha-Cha. The Merenga is for the older people, and the Cha-Cha is for the younger people. Would you like to see these dances?

MURROW: Yes. I recognize the names but beyond that I can't go. I'd love to see them.

MR. MURRAY: Well, Catherine, if you'll put on the record, I'll move this back and we'll do the Merenga.

MRS. MURRAY: Are you requesting me to put on a victrola record? That's wonderful.

MR. MURRAY: The Merenga is a very easy dance. It was originated in Haiti and the Dominican Republic. It's nothing but a walking step with a lame duck movement. Let me show

it to you. Ready, Catherine?

[Dancing] This is the foreward movement.

MURROW: Uh, huh.

MR. MURRAY: And here is the side step. And the turn. They're all walking steps, so it's easy to learn.

MRS. MURRAY: That all right, Ed?

MURROW: Now that I've been checked out on the Merenga, and know all about it, what about that Cha-Cha? Was that it?

MR. MURRAY: Well, we'll put on a record for the Cha-Cha.

MRS. MURRAY: Oh, Mr. Murrow, if you ask him to dance too often, I'll get a bill tomorrow.

MR. MURRAY: Well, the Cha-Cha is another version of the rhumba. Actually, it comes from the Mombo, which came from the Rhumba, and - let me show it to you. [Dancing] Silly, isn't it!

MRS. MURRAY: It can be sillier, too.

MR. MURRAY: The Rhumba looks difficult but actually it's very easy. All you have to do is count. One, two, one - two - three. One, two, one - two - three. One, two, one - two - three.

MURROW: It looks so easy when you know how to do it.

Tell me, Mr. Murray, are you permitted to criticize

your wife's dancing?

MR. MURRAY: I'm permitted but if I did, I'd probably have my neck broken.

MURROW: But you used to give her lessons; didn't you?

MR. MURRAY: I gave her one lesson when we were married 30 years ago. Never since. I've learned better.

MURROW: Well, with the New Year only a few hours away, perhaps you've given some thought to a resolution or two, have you?

MRS. MURRAY: Well, you know, I have.

MURROW: All right.

MRS. MURRAY: Actually, I practiced it tonight because this is the first time in 30 years that I've let Arthur talk without interrupting him. That was my New Year's resolution.

MURROW: What about you, Arthur?

MR. MURRAY: Well, I think I'm going to let Catherine have her way from now on.

MRS. MURRAY: Oh, don't you believe that.

MURROW: Well, thank you very much Catherine and Arthur Murray for letting us come and visit you, it's been very pleasant, indeed.

MRS. MURRAY: Thank you, Mr. Murrow, for coming. We enjoyed it and Happy New Year.

MURROW: Good night and a Happy New Year to you.

MRS. MURRAY: Good night.

MURROW: Good night. In just a moment we'll take you for a visit with Mrs. Catherine Marshall in Washington.

[Commercial]

MURROW: Catherine Wood Marshall is a sensitive and successful writer who never intended to become an author. Her happy place in life was as a wife of Dr. Peter Marshall, one of the more remarkable Presbyterian ministers of recent years, and chaplain of the United States Senate at the time of his death in 1949.

Catherine Marshall wrote the story of her husband's life. She called it "A Man Called Peter." It has been on the best seller lists for four years and became a successful movie. Altogether in the last six years Catherine Marshall has had six books published. They have sold nearly three million copies. She has always been busy with a fairly steady flow of articles to magazines. Quite a record, considering her only literary experience waswriting poetry in college.

She and her 16 year old son, Peter John, live in the left half of this double house in Washington, D. C. It is in the Northwest section of the city, not far from the Washington Cathedral but a good distance from the New York Avenue Presbyterian Church.

Good evening, Mrs. Marshall.

MRS. MARSHALL: Good evening, Mr. Murrow and wel-

come to our home.

MURROW: Thank you and Happy New Year.

MRS. MARSHALL: Happy New Year to you.

MURROW: Are you all ready for a big New Year's?

MRS. MARSHALL: It will probably be fairly quiet.

MURROW: Well, I know you have been making your home in Washington, but do you ever find that the social whirl is interfering with your work?

MRS. MARSHALL: It does. However, I have a wonderful group of friends in Washington and I enjoy them so much and enjoy giving small dinner parties, and a lot of cooking, so I can't complain about it.

MURROW: Tell me, is there another Catherine Marshall book in the works?

MRS. MARSHALL: Well, as a matter of fact, two of them are coming out this spring. There is a reprint of two of the sermons. This is to be called, "The Heart of Peter Marshall's Faith," and then there's a juvenile book called "Friends with God."

MURROW: Well, this will be your second book for children; will it not?

MRS. MARSHALL: That is correct. The first one was "God Loves You." And I did these because I find that American parents very much want to find something to read to their children, for example, for a bedtime story, that has a religious

flavor and an element of teaching that is not strictly sweet or pious and that will translate christianity into modern terms on their level, and it is difficult to find material of this type for children.

MURROW: Tell me, have you ever written any fiction or thought of writing fiction?

MRS. MARSHALL: I haven't written a bit. I would love to sometime.

MURROW: Well, I have been told that you were quite a poet in your college days. Is that right?

MRS. MARSHALL: Well, that's the stage for writing love poetry, you know - that later adolescent period - and I wrote quite a bit of it and it was - I could read one that was written at a little later date that is a little on the light side but not this heavy love poetry.

"My life is a kaleidoscope of oddities with which to cope. There's paper work up to my ears and telephoning chanticleers. Eight for dinner, a new recipe. Guests from Johannesburg for tea. Coping with the Carter twins, shopping for a boy without size. Hints will be coming from those who think I know pat answers for every human woe. How innocently I wrote a book. Will someone please get me off this hook?" That's a "lulu", isn't it?

MURROW: I like that. Mrs. Marshall, no two authors I know have the same working habits. What is your

system of tackling the really hard work?

MRS. MARSHALL: Well, that's quite a question, and in order to answer it, suppose I tell you a little bit on the way upstairs and then show you the scene of my working habits.

MURROW: Good.

MRS. MARSHALL: I'll tell you, I still write in longhand and still like to have a special kind of paper and a whole handful of very soft pencils well sharpened, and perhaps the most peculiar thing is that when I am really doing creative work, I work - I very much like to work reclining in bed. I know this sounds horrible, but it's as if my mind worked better when my body is relaxed.

MURROW: Hm, hm.

MRS. MARSHALL: And so those are some of the details. Now, this is the study. This is where my secretary stays all day and in the last two or three years I have had to have a full time secretary. These are some of the Marshall books, different translations and editions. Here are the foreign editions: British, Dutch, German, French, Spanish, African and Japanese. And then, Ed, here are some of the tape recordings of Peter Marshall's voice from which a record was made by Capitol released last summer named "Peter Marshall Speaks."

MURROW: Yes.

MRS. MARSHALL: And then this might interest you.

Here are some of the original sermon manuscripts - the ones that Dr. Marshall took into the pulpit. There are some 500 of these in this sort of dog-eared box, and this is perhaps my most valuable inheritance.

MURROW: Certainly very valuable, indeed.

Catherine, in "A Man Called Peter" you wrote of the love you and your husband had for your cottage up on Cape Cod. Do you still go there?

MRS. MARSHALL: Well, Peter persuades me to go the very day after school closes. He loves this place above all others. Peter, I wonder if you could find a picture of Waverly to bring in to show Ed Murrow. You might be interested in knowing that it was at this spot at Waverly Cottage that the very last bit of "A Man Called Peter" was written first, and it was from there that I went to New York to meet Ed Atwell, my editor, and decide whether or not he was the man I wanted to work with. Peter, did you find that?

Mr. Murrow, I would like you to meet my son, Peter.

MURROW: Good evening, Peter.

PETER: Good evening, Mr. Murrow.

MURROW: Happy New Year to you.

PETER: Happy New Year to you.

MRS. MARSHALL: This is the Cape Cod cottage. I don't know how well you can see it. At Waverly.

MURROW: Oh, yes. Very clear.

MRS. MARSHALL: It's a grey shingled cottage with blue shutters and lots of rambler roses.

MURROW: Peter, have you had a good Christmas vacation?

PETER: Yes, it has been very good. I have been down to Kentucky doing some hunting since Christmas.

MURROW: What were you hunting?

PETER: Well, mostly quail, and I went rabbit and duck hunting once.

MURROW: Did you have any luck?

PETER: Rather meager. I got a pair of quail and that's about it.

MURROW: That's not bad. Pete, I'm told you have an airplane museum. Is that right?

PETER: Yes, I do, it's upstairs.

MURROW: Could we have a look at it?

PETER: Certainly.

MRS. MARSHALL: While you're showing your airplanes to Mr. Murrow, Peter, supposing I go on downstairs and then I'll meet you there. There is something I want to show him afterwards. All right?

PETER: All right. Now, Mr. Murrow, if you will come with me up the stairs to the attic. This is where I hang the models that I make, and I also construct my models up here. I have quite a few different types of models. From World War II

I have a B 29 bomber here, and for the present day - age - I have this B 47 jet bomber, and here's Lindbergh's Spirit of St. Louis. And for commercial aviation, this DC 6 here. And for private planes this Terra Swiss. I also enjoy making ships and I have a fleet of them here. This is an aircraft carrier, and here's an LST, and then there's the famous battleship Missouri.

MURROW: Peter, how tall are you anyway?

PETER: Well, I'm 6-3 1/2, Mr. Murrow.

MURROW: That gives you an inch and a half on me. You must be a basketball player.

PETER: Well, I'm not, as a matter of fact. In the winter at school we have a choice of basketball or soccer and I have always played soccer.

MURROW: Could we go down and join your mother again, do you think?

PETER: You go on down and I'll be there in a minute.

MURROW: What's the dog's name, Catherine?

MRS. MARSHALL: This dog is named Buff. He has only been in this house for two days and he's very shy. He is a nine months old cocker. We used to have Jeff, who became quite a famous dog, and who was a very venerable old gentleman. In the movie Jeff was portrayed as a baby cocker, but he wasn't, really, and we lost him the summer before last and we couldn't do with-

out a dog for too long.

MURROW: Catherine, about six years ago you suddenly found yourself in the public eye as the wife of Dr. Peter Marshall. That must have been quite a transition.

MRS. MARSHALL: It was a terrific transition because I had greatly enjoyed a quiet life and being in the background, and I had been the sort of woman who had never driven a car, or had a car inspected, or trampled in income tax blanks, or been to New York by myself, and, of course, since then I have had to do all those things plus many, many more.

MURROW: You recently described our years as an era of great spiritual hunger. Why?

MRS. MARSHALL: Well, it seems to me, Ed, that I have seen this all over the landscape and so many indications of it. Strangely enough, I was particularly aware of it in Hollywood, of all places, more than any place I have ever been, and I think the reason is that - not just that we are fearful because of the future of the nation and the world, but that it goes even deeper in that we have given ourselves to materialism to a great extent. I think that it's a problem for all of us and that it just doesn't satisfy some hunger within, and I think the whole nation is groping for something else. That's the way it seems to me.

MURROW: That's the way it seems to me, too.

Tell me, the business of making speeches, is that an

occupational hazard for you?

MRS. MARSHALL: I don't know that you ought to bring that up at all. I tell you, it's one of the things that sort of throws me in that I don't know quite what to do about it. I feel that my home is my first interest - the most important thing - and that I can't be on the road too much, and I have no desire to make a career of it, but more than that, Ed, I think there's something that goes quite deep in American life. It seems to me that we are over organized and that all these organizations want to have yearly banquets with a speaker, and that we have gotten to the point both in civic and religious organizations where we feel that if we have listened to a speech, we have really done something and I am not sure that this is always true.

MURROW: I am sure you're right.

MRS. MARSHALL: It's a sort of dangerous premise, it seems to me.

MURROW: So it seems to me, too. And, Peter, have you made any New Year's resolutions?

PETER: Speaking of materialism, I have resolved that I should get a job over the summer and make some money for some guns.

MURROW: Well, good luck to you, and thank you, Catherine, and thank you, Peter, for letting us come and visit you tonight.

MRS. MARSHALL: Thank you from coming.

MURROW: Happy New Year to both of you.

MRS. MARSHALL: Thank you so much.

MURROW: Good night.

PERSON TO PERSON with EDWARD R. MURROW
Guests: Liberace
Morris Ernst
Friday, January 6, 1956 - 10:30 P.M.

MURROW: Good evening. I'm Ed. Murrow. The name of the program is Person to Person. It's all live; no film. Tonight on our customary Friday night visits we'll cross the continent to visit with Liberace, who, I'm sure, needs no further introduction. Then we'll go downtown here in New York to Washington Square to meet lawyer Morris Ernst and Mrs. Ernst.

We'll be ready to go in exactly 30 seconds.

[Commercial]

MURROW: Not since the silent movies and the idols they produced, has Hollywood witnessed the sort of pilgrimage that is now going on. Each day, oblivious of time, weather, and the state of the world, sightseers head in the direction of California's San Fernando Valley, for there, at the end of the tourist line, is Sherman Oaks and the home that Liberace has built for himself and his mother.

This is the front, and no one knows how many people have seen that view. And this is the back of the house, and that's Liberace's bedroom.

Good evening, Lee.

LIBERACE: Good evening, Ed.

MURROW: What are you doing?

LIBERACE: Well, I'm just dictating my weekly syndi-

cated newspaper column, and on my trusty tape recorder here, I'm also dictating a book. It's an inspirational book that I'm working on right now.

MURROW: Well, you mean in addition to radio, television, records and the movies, you also write?

LIBERACE: That's right. It's one of my great ambitions to be a writer.

MURROW: What are you going to do with all your money?

LIBERACE: Well, actually, Ed, I can remember being very, very poor once, and making a promise to myself, ~~and~~ that if I could do anything about it, with God's help, I would never be poor again.

MURROW: Well, that backboard there on the bed with the musical keyboard, does that have any special significance?

LIBERACE: Well, believe it or not, this is where I dream up most of my piano arrangements.

MURROW: Well, I know there are pianos all over the house, but you don't, by any chance, have one in your bedroom, do you?

LIBERACE: Well, not exactly one that plays, but I do have some in the living room that I'd like you to see - 190 of them, to be exact, and here they are, Ed.

MURROW: Lee, out of this whole collection, which are the most interesting?

LIBERACE: Well, I love them all, but I guess this one has some special significance. It commemorates the first time I played in Washington for President Truman.

MURROW: Ah, hah. Do you know him well?

LIBERACE: Well, I had the great pleasure twice to play for him, as well as twice for Eisenhower, and, incidentally, Mr. Murrow, Mr. Truman is the man who gave me the idea for that shirred white beaver fur coat that I wear.

MURROW: How is that?

LIBERACE: Well, he had one made in tan and I figured as long as he had one, I'd get one, too, because I figured we piano players have to stick together.

MURROW: Any other models there especially worth looking at?

LIBERACE: Well, I think maybe this one is my sentimental favorite. This was given to me by my father. It's the replica of the upright piano I learned to play on in Milwaukee many years ago. In fact, Dad still has the old upright in his home in Madison, Wisconsin.

MURROW: Lee, I know your father was a musician. I assume, like many fathers, he hoped to see you follow in his footsteps?

LIBERACE: Well, actually, Ed, he was a little discouraged about the musical profession because it was during the depression years that I showed my first interest in music, and

he didn't exactly discourage me, but he thought maybe I should follow some other profession that wasn't hit by the depression, and the only ones that weren't, was the medical profession and the undertaking profession, and neither one of those seemed to be for me. I followed the musical path.

MURROW: Well now, Lee, that you're so successful, do you find that on occasion you have to be just a little bit tough-skinned?

LIBERACE: Well, I don't exactly ignore criticism. A lot of criticism that is fair and just, I do pay attention to. In fact, it's been very helpful to me in my life. But then there's the other kind of criticism that's on the destructive side, and I'm glad that God has made me tough-skinned, as you say, so that I can ignore it.

MURROW: Well, then the apparent lack of enthusiasm so far for that picture Sincerely Yours - the one you made for Warner - it doesn't particularly bother you.

LIBERACE: Well, actually, Ed, I'm very, very thrilled about the encouragement this picture has brought to me. It's my first venture in making motion pictures, and we found that it was the first picture since Going My Way to win the highest honors from the Legion of Decency, and I'm very, very proud of that fact, as well as the fact that it was made for family entertainment. And I find now that where the picture is playing at neighborhood houses at popular prices where entire

families can afford to go, the picture is doing very well. I'm going to make some more, too.

MURROW: Tell, me, is your brother in that picture, or can't we put any of the blame on him?

LIBERACE: Well, George played an active part behind the scenes in the picture. He was the musical adviser and helped me pick out the 31 musical selections that I played in Sincerely Yours. And, by the way, Ed, he's sitting right here in the music room and I'd like you to come over and meet him.

MURROW: Good.

LIBERACE: George.

MURROW: Good evening, George.

LIBERACE: And my sister-in-law, George's beautiful wife, who's been on our television program many times as an actress. Janie.

MURROW: Good evening.

LIBERACE: And my one and only sister, Angelina. We call her Angie.

MURROW: Good evening, Angie.

ANGIE: How do you do.

MURROW: George, we've seen a bit of Lee's home; what's your home like?

GEORGE: Well, Ed, it's not exactly like a violin, but I do have a violin shaped patio. And, by the way, I'd like to invite you over to my house sometime.

Matilda did a great job, the picture is doing very well. It's going to make some more, too.

MURROW: Well, me, is your brother in this picture or maybe any of the [illegible] in it?

LIBERA: George played a [illegible] part, playing a scene in the picture. He was and I really don't see that it plays out. By the way, he's asking [illegible] more and I'd like you to come over [illegible].

MURROW: Good.

LIBERAZE: George.

MURROW: Good evening, [illegible].

LIBERAZE: In my [illegible]-in-law, [illegible] wife, who's been on our [illegible] [illegible].

MURROW: Good evening.

LIBERA: [illegible] my one [illegible] is [illegible] a [illegible] West [illegible].

MURROW: Good evening, [illegible].

ANGEL: How do you do.

MURROW: George, we've seen a [illegible] of [illegible]; what's your [illegible] like?

GEORGE: Well, [illegible] [illegible], but I do have a [illegible] part. Anyway, by the way, I'd like to have you over to my house [illegible].

MURROW: Good. Angie, are you married?

ANGIE: Yes, I am, to a building contractor, who, incidentally, added a room to Lee's house when we were married.

MURROW: Oh, did he! Well, I suppose you keep busy being a housewife and watching your two brothers on television. Is that right?

ANGIE: Well, that's true, but I also act as his secretary.

MURROW: Do you!

ANGIE: I do.

MURROW: Well, what was Christmas like for the secretary to Liberace?

ANGIE: Oh, believe me, it's the busiest time of the year. We answered - we sent out some 85,000 cards this year. But there is also a bright side. We received more than 100,000 in return - a few of them to the dog.

MURROW: Angie?

ANGIE: Yes?

MURROW: You were married on the porch there of Lee's home; weren't you?

ANGIE: That's right.

MURROW: Could we see the bridal setting, so to speak?

LIBERACE: You sure can, Ed.

MURROW: Did her husband design just this part of

the house, or the whole thing?

LIBERACE: Well, just that part of the house. I designed the rest of the house down to the very smallest detail.

MURROW: Lee, what about you? Have you given much thought to getting married and eventually settling down?

LIBERACE: Well, actually, I have, Ed. I have given a lot of thought to marriage, but I don't believe in getting married just for the sake of getting married. I want to some day find the perfect mate and settle down to what I hope will be a marriage ~~which~~ that will be blessed by faith and will be a lasting union. In fact, I was reading about lovely young Princess Margaret, and she's looking for her dream man, too. I hope she finds him some day.

MURROW: Have you ever met the princess?

LIBERACE: Not as yet but I have great hopes of meeting her when I go to England next season. I'm going to give a concert in London and I'd like to meet her very much because I think we have a lot in common. We have the same tastes in the theater and music, and besides, she's pretty and she's single!

MURROW: Well, could we move on and see a little more of the house?

LIBERACE: Yes. This, incidentally, is the entry hall, and out here is the room where Angie and Tom were married. And, by the way, this is the kitchen where my mother spends most of her time cooking up those high calorie meals.

MURROW: Uh, huh.

LIBERACE: And that is when she's not watching the wrestling on television.

MURROW: Do you think she's watching wrestling now?

LIBERACE: Well, she might be watching wrestling and not Person to Person. Let'sgo and see.

MURROW: Good.

LIBERACE: She's in the trophy room here. Hello, Mom.

MRS. LIBERACE: Hello, Son.

MURROW: Good evening, Mrs. Liberace.

MRS. LIBERACE: Hello, how have you been?

MURROW: Fine, thank you. Lee was telling me that you're a wrestling fan. When we visited the Trumans we discovered Mrs. Truman liked wrestling, too.

MRS. LIBERACE: Well, Son, I guess you've stopped kidding me now.

LIBERACE: Okay, Ma.

MURROW: Mrs. Liberace, how are you standing up under the tourist and the sightseer invasion? What goes on there in that home in the course of a day?

MRS. LIBERACE: Well, an average of 200 people come and ring the doorbell. Well, they're satisfied if I give them a picture - an autographed picture - or even if they only can shake hands with me.

MURROW: Ah, hah. It must be something of a nuisance, though; isn't it?

MRS. LIBERACE: Yes. Well, ~~no it isn't~~ doesn't. It's okay.

MURROW: Good. Lee---

LIBERACE: Yes?

MURROW: ---there were less glamorous and exciting times, weren't there, for you?

LIBERACE: Yes, there certainly were, Ed. I hope Mom won't mind my telling about them because I can remember just a few years ago when things weren't quite so glamorous, in fact. I used to wear George's hand-me-down clothes and George and I used to go to the county relief to get rations from the relief department. And there's a little bright side to all of this, too, Ed. I can recall being in Milwaukee just recently and the relief department said that now apparently I was doing well and they wanted me to pay them back for all the groceries, so I gave them a check for $132. That doesn't sound like a lot, but in those days that bought a lot of beans, rice and barley; didn't it, Mom?

MRS. LIBERACE: That's right.

MURROW: I gather that must have been a period in your life that made a deep impression; didn't it?

LIBERACE: A very deep impression, and I think that's probably the reason why I am as devoted to my mother as I am, because during those depression years she worked very, very hard

and she worked in a grocery store, and would come home at night ~~and~~ she would embroider women's hosiery which were in fashion at the time. She did all those things, and I think if I have a tendency to be a little lavish sometimes on her and on myself in the way of my clothes - I go overboard - I think it's because I remember the drab beginnings in our life.

MURROW: Lee, is your mother ever critical of anything you do?

LIBERACE: Well, she's inclined to be my best critic, though.

MRS. LIBERACE: I have everything my heart desires today.

LIBERACE: Thanks, Mom.

MURROW: Lee, I've heard a lot about that outdoor piano you have. Could we see it?

LIBERACE: Oh, sure, Ed. Excuse me, Mom.

MRS. LIBERACE: Sure.

LIBERACE: Go ahead and watch the wrestling. It's right out here, Ed, and we have a lovely night out here in California. I wish you could be out here. Our pool is heated and it's 78 degrees. Just right. And the fountain that you see in the background was given to me by my arranger, and also he's responsible for the musical fence out there.

MURROW: That's quite a fence. It isn't a musical fence, is it?

LIBERACE: Well, in the sense that it has 16 bars of music on it. It's one of my original compositions called "Rhapsody by Candlelight." But since it can't play it for you, Ed, I'll go in the house and playit for you on my piano. Okay?

MURROW: Good. Let's see how it goes.

LIBERACE: Well, it goes like this. [Liberace played "Rhapsody by Candlelight."] Well, that's all the room we had on the fence for.

MURROW: Lee, how old are you?

LIBERACE: I'm 35, Ed.

MURROW: Well, at 35, looking back at all that's happened, what comes to your mind first?

LIBERACE: Well, Ed, I would say that God has been very, very good to us in making all of this happen to our family, and I suppose that nowhere but in the United States could this happen to an ordinary American family like ours. I am very grateful.

MURROW: Well, surely something must get under your skin once in a while; doesn't it?

LIBERACE: Well, about the only thing that bothers me is when people accuse me of having a following only of nice old ladies. I have nothing against the nice old ladies, but I like nice young ladies, too.

MURROW: Well, Lee, thanks very much for letting us come and visit you; it's been very pleasant, and will you say

good night to the rest of your family for us?

LIBERACE: I certainly will. Thanks so much.

MURROW: Good night, Lee.

LIBERACE: Good night, Ed.

MURROW: In just a moment we'll take you for a visit to Mr. and Mrs. Morris Ernst.

[Commercial]

MURROW: Morris Ernst is one of the nation's best known lawyers. For about 40 years he has fought against censorship and for civil liberty and he has enjoyed every fight.

In between his legal cases, Morris Ernst has written some 15 books, consulted with mayors, governors and presidents; written for magazines and made many trips abroad.

After his marriage to a school teacher and author, Margaret Samuels, he helped manage the growing up of his three children.

Morris Ernst was born in Alabama 67 years ago. He spent almost half his life in Greenwich Village and downtown Manhattan. When their children were young the Ernsts had a big house on 11th Street. Now they live in this modern apartment house - four rooms overlooking Washington Square.

Evening, Morris.

ERNST: Good evening, Ed.

MURROW: Tell me, how do you like apartment living after all your years in that big house that was so pleasant?

ERNST: I hated giving up the house, but now I'm happy I've gotten rid of all my possessions. You know, things tyrannize people. We don't want any more things.

MURROW: Morris, I noticed you looking out the window when we arrived. What do you see out there?

ERNST: Well, that's the Arch - Washington Arch - and the park. This is the neighborhood - scarce in a big city - where people are concerned with what goes on. We see the children in the summer and the people playing musical instruments and there are the people playing checkers and chess over at the other corner.

MURROW: What are they---

ERNST: We have a deep concern in this neighborhood for the neighborhood itself.

MURROW: Um, hm.

ERNST: It's like any village in the United States.

MURROW: That's one reason you like it; isn't it?

ERNST: Yes, I think life is only good when you live less than six stories above the ground. If you live above six stories, you haven't got your roots in our great country.

MURROW: Tell me, where's Margaret?

ERNST: Margaret's right over here, Ed. Here's your Margaret right here.

MURROW: Evening, Margaret.

MRS. ERNST: Welcome to Washington Square, Ed.

MURROW: Thank you very much. How do you keep busy now after all your years of teaching school, bringing up three children and taking care of a big house?

MRS. ERNST: Very easy. I now have three grandchildren I try to help not to bring up. We travel a lot. Last year we went around the world. This year we're going to Russia if things stay as they are now. I have time to read to my heart's content - something I've always wanted to do all my life.

MURROW: Do you help Morris in his work?

MRS. ERNST: Well, of course. He doesn't know how to spell or punctuate. And I do talk other things over with him, too.

MURROW: You've written a few books yourself about the history of words.

MRS. ERNST: Yes, I have. The first one was a textbook for children on phonology, called "Words." The second one was one with wonderful Ferber illustrations, "The Inner Word," and the third one was called, "More About Words." Your name means "guardian of property." Did you know that?

MURROW: I didn't know that, no. I'm glad to know it, but I'm misnamed, I'm afraid.

MRS. ERNST: I was thinking it really isn't very appropriate.

MURROW: Morris, about your latest book, "Utopia

1976." First, how did you come to write it? And, second, what are your credentials for peering into the future, you glandular optimist?

ERNST: Well, I reread all of the Utopians and I get very irritated at the people who look with despair on our great Republic. I've had a love affair with this Republic for over half a century and so I wanted to predict for my grandchildren at least what this country will be like.

MURROW: All right. Now, let's see how much we can absorb of your ideas of life 20 years from now. Are you ready?

ERNST: I'm ready - shoot!

MURROW: All right, let's start with transportation.

ERNST: Transportation. Two hours to London or America. No more gasoline in airplanes. Either atomic energy or solar energy, or maybe ionic batteries.

MURROW: What's our health picture for the future?

ERNST: Well, in my youth, Ed, TB was killer No. 1. By 1976 all the present known diseases will be detected and cured and there'll only be one disease left, old age.

MURROW: Well, what will this do to our population?

ERNST: Oh, about 200 million people, that's all. There'll be less families with many children and less families with no children, and population will not be as high as our experts predict.

MURROW: Well, what about the family life in this Utopia of yours?

ERNST: Oh, violent changes happening now. In my youth, no man, rich or poor, changed diapers or washed dishes. Now the young couples are leading a cooperative family home. In my youth no boy saw much of his father when he worked 70 hours a week. Girls were brought up under the image of an adult woman and learned a little about housekeeping. Now Papa and son are going off with their outboard motor and fishing.

MURROW: Well, how long will we work in this Utopia of yours?

ERNST: Well, my father worked 70 hours a week. We're down to 40. Farmers are down to 52. By 1976 it'll only be 30 hours in many professions and trades are already down to 30 hours.

MURROW: What kind of incomes will we have, Morris?

ERNST: Incomes will be at least double. We have a national output of about $400 billion a day. It will be a trillion dollars in 1976 with the new sources of energy, and the family income will average about $25,000 in present dollars.

MURROW: What will our cities be like?

ERNST: Big cities are evaporating already. People are moving to the countryside where they can spend their leisure because this is the most precious commodity of our Republic.

MURROW: What about communication?

ERNST: Communication? There'll be no more telephone poles or wires. The energy for the home will come in so cheap it won't pay to put a meter in for light.

MURROW: Do you foresee any big changes in government, Morris?

ERNST: I foresee at least two big changes. We will have a cabinet minister of weather. We can't make climate but we can already shift rain. This will be an important cabinet post. Also we'll have a secretary of research who will present to the chief magistrate of our nation the budget research of the United States and find out where the young men should go in the various scientific fields.

MURROW: And in agriculture?

ERNST: Agriculture. The farmers are going to be the chemists of the future like the garage men were the gadgeteers, and we already can grow vegetables twice as big in half the time.

MURROW: Well, what does the housewife have to look forward to in your Utopia 20 years from now, Morris?

ERNST: Well, she's going to have a lot of gadgets that will take away some of the drudgery, but there're three great revolutions already happening: the elimination of the moth, of rust and the common cold.

MURROW: Well, Morris, so far everything looks wonderful for your 1976. Now give us the gloomy side of the Utopia

you foresee.

ERNST: Well, in my book I'm afraid only of one thing: that through the growth of monopoly and big business - these economic empires - we're going to eliminate free enterprise. Business will get so big that people, stupidly, will ask the government to take it over, and the government will then get too big, and I see a danger of our going totalitarian, not through socialism or communism, but through monopoly in big business.

MURROW: Margaret, do you have any major exceptions to Morris' pleadings, or should I say his dreams?

MRS. ERNST: Well, when I was married to him 33 years ago I used to argue occasionally, but I've learned since then that he has real free cognition and clairvoyance, and he usually turns out to be right. So I don't really have any exceptions.

MURROW: Morris, let's move backward from the future to the past. I know you used to write weekly letters to President Franklin Roosevelt. What have you done with his replies?

ERNST: Well, I've got them. I kept them. I've got a big collection of these weekly letters. I've got letters from Truman; letters from Eisenhower and the cabinet down in Washington. I've only framed one letter. Some foolish friends of mine suggested to Roosevelt that I become a judge, and I wrote him I didn't want to be a judge, I'd be a "lousey" judge, I wouldn't be happy. And he wrote me back this precious letter saying,

"You're a man after my own heart," and didn't understand why either he or I would want to be a judge in those exciting times.

MURROW: Morris, in all the exciting times you've enjoyed, do you feel we've made any really substantial progress in the battle for free speech and against censorship in all its forms?

ERNST: Well, we're constantly making progress, but I believe that freedom is a luxury and will always have to be fought for. And it's good for people to have to fight for freedom. The mob chases the man who's afraid, and, as I see it, we will continually have to fight for freedom of the human spirit, and for a free marketplace to vote.

MURROW: Well, Morris Ernst, I've known you for a long time and I've never known you when you didn't see some injustice in the law - something that you thought demanded correction. What's your major objection today?

ERNST: Well, the major thing I'm working on is the frightful discrimination against the people of talent: baseball players, the singer, the writer, the actors. They can't keep enough money out of their big earnings to send their kids to college, whereas the entrepeneur, the sharp shooter - he can get away with buying and selling stocks and only pay 25% tax, and I resent deeply this discrimination against the creative energy of the people in our Republic.

MURROW: Margaret, what do you and Morris do to get

away from all your problems and all your dreams?

MRS. ERNST: Well, we travel, and, of course, we go to Nantucket in the summer. We're up at Nantucket from Decoration Day with all of our children and our grandchildren. Morris works in his carpentry shop. As a matter of fact, this is one of his bits of handiwork - this table. And we sail. We go cruising in May and I work in the garden. Ed, if we've got time, this is something I'd like you to listen to. [Music box] Can you recognize that?

MURROW: Yes, it's the Westminster chimes.

MRS. ERNST: It's the Westminster chimes, yes.

MURROW: And Big Ben.

MRS. ERNST: Morris raised money for the rehabilitation of Westminster Abbey here last year, and when we went over to a party they presented him with this box made by the Queen's jeweler and it does indeed play the Westminster chimes.

MURROW: It must be a very precious possession.

MRS. ERNST: Oh, yes, an heirloom.

MURROW: Morris, it must be tough to come back to New York after the quiet of Nantucket; isn't it?

ERNST: Not particularly, Ed. I lead sort of two separate lives. I sail a boat with Margaret up on the Maine coast a month every year - loaf around for three months. For 35 years I've done it in Nantucket.

MURROW: Well, don't stay up there too long the next

time you go, Morris, because the yeast that you provide is needed down here.

Thanks very much, Morris Ernst. Good night, Margaret.

MRS. ERNST: Good night, Ed.

ERNST: Good night.

MURROW: Good night, and thank you very much, indeed.

We'll be back in a moment.

[Commercial]

PERSON TO PERSON with EDWARD R. MURROW
Guests: H. V. Kaltenborn
Carol Channing
Friday, January 13, 1956, 10:30 P. M.

MURROW: Good evening. I'm Ed Murrow. The name of the program is Person to Person. It's all live; there's no film.

Tonight in our series of informal Friday night visits, we'll be dropping in first at the home of commentator H. V. Kaltenborn and his wife, and then on to Nyack, New York, where musical comedy star, Carol Channing, and her family will be waiting for us.

We'll be ready to go in exactly 30 seconds.

[Commercial]

MURROW: H. V. Kaltenborn is 77 years old. As a reporter, analyst, and commentator, he has not only lived through, but survived, some of history's great moments. That Hans Kaltenborn has also lived through and survived the early days of both radio and television, is further tribute to his remarkable stamina. The voice of H. V. Kaltenborn hardly needs any introduction from me. If you've had a radio for the last 25 years, you know it.

Hans and his wife, the Baroness Olga von Nordenflick, have been married for 46 years. In these times, that's some sort of a milestone in itself. They live in this tall, light stone house on New York's upper East Side. That is, when they're not puttering around their country placeon long weekends.

Good evening, Olga.

MRS. KALTENBORN: Good evening.

MURROW: Hans.

KALTENBORN: Good evening, Ed.

MURROW: I see you're still at it. Who's winning the chess game?

MRS. KALTENBORN: Well, I don't know. It looks rather good for me.

MURROW: It generally does; doesn't it?

MRS. KALTENBORN: For the first half. Then he takes my queens and ruins it.

MURROW: Well, I know that Hans is a keen competitor. I shall always remember about two days before the war began in '39 when we played a game of tennis in London and he gave me a terrible beating. Remember that, Hans?

KALTENBORN: I sure do, Ed. That was in Regent Park.

MURROW: That's right.

KALTENBORN: The reason you got the beating, I think, is this: I had just come out of Hitler's Germany, and I was thrown out, and, consequently, I was mad, and you had to take the consequences.

MURROW: And you took it out on me.

KALTENBORN: That's right.

MURROW: Hans, how's your game these days? Are you still playing tennis?

KALTENBORN: Yes, still playing with Olga, twice a week indoors, of course, and all through the summer, fall and spring, we play out in the country. No, it's a wonderful game. Keeps me in good shape, and if you play it reasonably, it's quite all right.

MURROW: Well, Hans, it's some time now since you've done any broadcasting. Are you really retired?

KALTENBORN: Well, I don't know whether you can call it retired, if a man - I'm still doing a column. I write an occasional magazine article. I've begun working on a new book. I'm a member of half a dozen committees. If you call that retired - I do not have a regular radio or television schedule.

MURROW: But if some big event breaks, there will be Kaltenborn, I'm sure, wherever they want you.

KALTENBORN: They just asked me today whether I'd cover the conventions, and I said yes.

MURROW: Well, Hans, you mean to tell me you don't miss television?

KALTENBORN: No, I don't, Ed. After what I've seen around this house today, I'm darned glad I'm out of it. And, anyhow, I've always felt that radio was infinitely superior to television from the point of view of the performer. It's infinitely easier. You've only got to concern yourself with what you're going to say on radio, but in this television game, you've got to be concerned on how you look, how you act, how you move, how you

dress, and it's just one constant headache. You've got six people around you all the time telling you what to do and what not to do. No, radio for me!

MURROW: They're making signals at me right now, Hans. Tell me, what do you do to keep busy? Are you doing any traveling now?

KALTENBORN: Well, we were scheduled to go to Russia last summer. Molotov, when I saw him in San Francisco at the United Nations meeting, promised us a visa, but Molotov didn't make good on his promise, and as a result, we didn't go. Now I'm resolved to go, for the first time, on a real vacation trip, and we're planning to leave for the Mediterranean in a few weeks.

MURROW: That's wonderful. Olga, you've done a lot of traveling over the years when Hans was off on assignments.

MRS. KALTENBORN: Yes.

MURROW: Did he make you work, too?

MRS. KALTENBORN: Oh, yes, of course. I kept notes with him - pencil notes. Being a photographer, I was able to come into the interviews, so after our interviews, we'd compare notes and impressions, and then, of course, I was very fortunate to photograph all kinds of interesting people and that made it very jolly.

KALTENBORN: I'm sure, Ed, in working with Janet, you found that at times she remembered things about an interview

that you did not remember.

MURROW: Quite true.

KALTENBORN: Olga's notes have been very helpful to me in my books and also in my broadcasting.

MURROW: Hans, on this trip to the Mediterranean, which you're going to take, are you going to spend part of your time colleting more of those stones you like, or have you something new in mind?

KALTENBORN: Well, Ed, we're going island hopping primarily. We expect to visit some of the islands that have a relation to the past. I've devoted my life to the present and the future. Now, for the first time we're making a trip and by steamship---

MURROW: Wonderful.

KALTENBORN: ---for the first time in 25 years, to deal with the past. Of course, if I find any of those nice pocket pieces, I'll be sure to pick them up.

MURROW: Well, what about showing us a few of those, Hans.

KALTENBORN: Well, they're in the other room. I'll have to go over there.

MURROW: You know, I was never quite sure how you got started collecting those things in the first place, Hans.

KALTENBORN: Well, the reason I started to collect them is that I liked something to play with while I was doing a

broadcast or delivering a lecture. You know, I don't smoke. You probably smoke too much, Ed.

MURROW: I'm sure I do.

KALTENBORN: Well, I don't smoke at all, and, as a result, I like to have something in my hands to play with and so I've gathered these lovely, nice smooth pieces. Here's a piece of amber. Here's a piece of lovely lazulite, and - oh, there are all kinds of things that I've been gathering up in the course of time. I was looking for one particularly nice piece which doesn't seem to be here -carefully prepared as it was. Oh, here it is. Here it is. It's an aquamarine which my wife gave me as a present. I thought it was too expensive and I wouldn't buy it She'd just gotten some money from a magazine article. So she goes and buys it. So this is my most precious piece. And here are some conversation beads. You know, the Turks use these. The moment you come into a Turkish home, you get a set of beads like this, and then you're supposed to play with them and that's what I do.

MURROW: I must try that instead of smoking sometime.

KALTENBORN: I think you'll find it much healthier, Ed, in every way, and less expensive.

MURROW: Hans, you're often called the "Dean of Commentators." How did you come by that title?

KALTENBORN: Well, I came by that title by living

long enough. You know, the dean is supposed to be the oldest, and I began broadcasting in 1922 and have been going at it ever since. So that makes me the dean. You'll be the dean some day. All you've got to do is live long enough. Stop smoking, Ed.

MURROW: Well, Hans, a lot has happened since the days of the crystal radio. Would you have thought then that in our lifetime television would be the force that it is?

KALTENBORN: No, I certainly have not, but I may say television should be a much greater force than it is. It should do more for education, and it should do more on news and news analysis. But, speaking of predictions, here's one I got from my old friend, Henrich van Loon.

MURROW: Yes.

KALTENBORN: Who died, as you know, a few years ago - the historian.

MURROW: Yes.

KALTENBORN: He sent me this one Christmas. It's a quotation from Corinthian. And this is what it says: "So likewise ye, except ye utter by the tongue words easy to be understood, how shall it be known what is spoken? for ye shall speak into the air." There's the prediction of radio from the Bible.

MURROW: Yes. Well, Hans, what else have you got hanging on the wall there?

KALTENBORN: Well, there're all sorts of things. Here's a picture - one of those war cartoons. There are two

soldiers in the jungle with a radio. One of them said, "Hey, here's Kaltenborn. He'll know the name of the place we've captured!" You, know, they made a good deal of fun of radio people during the war. It was all legitimate. And there is a Bellows lithograph.

MURROW: Yes.

KALTENBORN: I had delivered a speech for the Brooklyn Institute - got $25 for it. Olga and I were shopping on 57th Street the next day - went into an art gallery - saw this in a Bellows exhibition - bought it for $25 because we both loved it. It's a wonderful lithograph called "The Sagacharkies". Now it's the most famous thing Bellows ever did. It's worth between three and four thousand dollars. So our first art investment proved to be our best.

MURROW: So you're almost a dean of art collectors, too, aren't you, Hans.

KALTENBORN: Well, in that sense, yes. Here's another one which makes fun of the lecture business in which I engaged rather successfully for a time, and the caption here is - two women are talking, and one says, "Who is that on the platform?" The other says, "The Secretary of State, I think. We couldn't get Mr. Kaltenborn."

MURROW: Hans, do you think radio is meeting its responsibility in covering the news these days?

KALTENBORN: Well, Ed, I think radio is meeting it

better than television. Television has not undertaken any news analysis, and in the matter of news, I think it gives us more entertainment than real news. Television has a great deal to learn in the handling of important news events, and I do hope that this summer when we get into the campaign, that television will do a better job than it has done in giving us sound analysis of candidates, their opinions, and the problems which the country confronts.

MURROW: How do you account for this shortage, Hans?

KALTENBORN: Well, I account for the shortage by the inexperience of television. It has devoted itself to entertainment and does a superb job in that, but its job is also education, and there, I think, television has a great deal to learn, particularly in the presentation of political opinion and the analysis of that political opinion. You've got all these conflicts between candidates but you know less when you're through than when you started.

MURROW: Hans, this is an unpredictable business we're in, and we've all had our bad moments. Which was the worst one for you?

KALTENBORN: Well, the worst one that I ever had was my prediction that Dewey would be elected on election night in '48. I've never heard the end of that because Truman imitated my voice and manner in making that prediction at the Electoral College Dinner. Here is a picture of the event. And then he

wrote me a letter in which he says, "I assure you there was no malicious intent in the attempt of the take-off of your broadcast on election night. It was merely for a good time and a little enjoyment after a terrific campaign," which indicates that he's a very delightful individual and we've been good friends ever since.

MURROW: Well, now Truman imitated you. What about you imitating Truman imitating you?

KALTENBORN: Well, of course I did that on one or two occasions, but this fellow here has been turning his finger at me which indicates that we're short of time, and I think I'll pass up the Kaltenborn imitation of Truman imitating Kaltenborn.

MURROW: There they go making those signals again.

KALTENBORN: Yeah, sure, that's what I say about television. They never let you alone.

MURROW: I know you have a great many grandchildren.

KALTENBORN: Yes.

MURROW: Olga was telling me that it just so happens that one is in the house tonight.

KALTENBORN: Yes, it was a hard time getting her, but she's here. Well, I have seven grandchildren and this is the oldest. I am referring to Erica Robinson. Olga, will you bring Erica in?

This, Ed---

MURROW: Good evening, Erica.

KALTENBORN: ---is Erica Robinson.

ERICA: Hello, Ed.

MURROW: Good evening. What are you doing in town?

ERICA: Well, I'm doing some research work on a paper which I have to do and it's on the present-day immigration policy of the United States.

KALTENBORN: I tell her that if she does a good job on the McCarran Act and tells us what's good about it, and what's bad about it, she's got a right to graduate from Putney where she's now a senior.

MURROW: Olga, how many children does your son, Ralph, have now?

MRS. KALTENBORN: He has five children. They're up in New Hampshire, and we had a lovely New Year's weekend with them. It's snow and ice. It's really rugged up there. Their pipes froze but we were comfortable. The boys brought in the wood.

KALTENBORN: You know, Ed, the amusing thing to me is that my grandson, Cort, is now doing exactly what I had to do 65 years ago. Our plumbing always froze up in Merrill, Wisconsin, and I had to go out and pump water from the outside pump, and I also had to chop wood and bring it in for the furnace and the kitchen stove, and that's just what my grandson, Cort, is doing up in New Hampshire today, and I think it's darned healthy for him, and I'm glad he's got the chance to live the real rugged

life. We're too soft here in New York, and I'm glad my grandchildren - five of them, at least - are up in New Hampshire.

MURROW: And they're probably enjoying it as much as you did, Hans.

KALTENBORN: That's right.

MURROW: Hans, thank you very much. They're making signals at me down here again, you know.

KALTENBORN: I know.

MURROW: Good night, Olga.

MRS. KALTENBORN: Good night.

MURROW: Good night, Erica.

ERICA: Good night.

MURROW: Thank you very much. Good night.

In just a moment we'll take you for a visit with Carol Channing and her husband.

[Commercial]

MURROW: Carol Channing is a big girl with a big voice and a big talent. One of our brightest musical comedy stars. Born in Seattle; raised in San Francisco. She came to Broadway in Lorelei Lee in Gentlemen Prefer Blondes, and was hailed as superbly funny, unique, and no less than wonderful.

Now, a few more starring roles to her credit, Carol Channing heads for Hollywood and the movies.

In private life she's the wife of Alexander Carson, a former private detective and a professional football player in

Canada, who is now a Broadway producer. When he played for the Ottawa Rough Riders he was known as the "Murderous Ack."

Carol, Ack and their two and a half year old son, Chan, live in this eight room house in Nyack, New York. That's up the Hudson River about 35 miles from here.

Good evening, Carol.

CHANNING: Good evening, Ed.

MURROW: Hello, Ack.

ACK: Good evening, Ed.

MURROW: What are you doing outside? Did Chan lock you out or something?

CHANNING: We're looking at the bridge, Ed, the new bridge.

MURROW: How's the weather up there tonight?

CHANNING: Oh, wonderful. It's been raining all day. We're hoping it won't freeze. Like all suburbanites, it was beautiful last week - all snow.

MURROW: I wonder if we could swing around to see the bridge perhaps.

ACK: Sure.

MURROW: Let's try it. [View of bridge] Oh, yes, there it is. Ack, you have about seven acres up there. Do you farm any of your land?

ACK: I do some of it, Ed. We have a patch of ground that's all vegetables for kitchen use, and also we have a

chicken coop. We have a dozen or 18 chickens during the season from spring until October.

MURROW: Carol, do you take care of the chickens?

CHANNING: Well, I do if Ack tells me. I feed them but they run rampant all over the place, Ed. They lay their eggs anywhere, and the problem is when we go on the road and we don't know what to do with 20 or 30 chickens, and we have to eat them.

MURROW: How terrible!

CHANNING: Yes, it is, because poor Ack has to do the job. Well, he was born on a farm and his mother had taught him to do it when he was a little boy.

MURROW: Uh, huh. Well, it can't be very warm out there on the porch. What do you say, we go indoors?

ACK: Certainly.

CHANNING: All right, let's.

MURROW: Carol, you're a real tall girl; aren't you?

CHANNING: Well, Ed, I don't think I'm so terribly tall, to tell you the truth. I'm five, eight and a half in stocking feet, but I had a part in Gentlemen Prefer Blondes. They were shadowizing a little girl five feet two, eyes of blue so everybody suddenly noticed that I was very tall. I think anyone that wasn't five feet two would be considered enormous if they played that part.

MURROW: Tell me, Carol, do you remember the first time you made an audience laugh?

CHANNING: Oh, yes, I do, Ed. I was in the third grade in school and all actors get bit by the bug sometime or other, but that's when it happened to me. I ran for vice president of the student body, and the slogan was, "If Carol's your vice it's a virtue." Do you like that?

MURROW: Yes.

CHANNING: Well---

MURROW: Did you win?

CHANNING: Well, yes, but the method was that I imitated the teachers and the principal, the principal saying, "Now, children, you must go to the polls and vote for Carol Channing," and then I heard this laugh. I thought, oh, that feels nice - you know. And then the second one was our history teacher, Miss Weaver, saying, "Listen, you've got to all vote for Carol Channing," and then I heard the second big laugh, and I thought this is for me, I don't want to leave here, I like this. That's how I got roped in, just like every other actor.

MURROW: Was that the highlight of your school career?

CHANNING: No, Ed, I guess the highlight was there was a contest on "What American Citizenship Means to Me," and it was for all the school children in northern California, and we - finally I was in the finals and won the thing. It's a trip to Honolulu. But the main idea of it was "What American Citizenship Means to Me," and at that very romantic age I thought, well,

in this country women are given the right to speak and their words are valued as much as men's. Therefore, I will offer the feminine qualities that nurture love, conserve and protect.

MURROW: Tell me, do you still feel the same way?

CHANNING: Well, I think now as I've gotten older, that some men are sweeter than women.

ACK: Thank you.

CHANNING: Oh, you're welcome.

MURROW: Ack, you're in show business now. Do you find that your past experience helps you?

ACK: Yes, it does, Ed. Actually, working with people playing professional football, and also being an ex-private detective, you deal with human beings and I find in producing you have to coordinate people, and creative artists especially, to get the best of them and create harmony and get the best results. It's - you know, human beings actually.

MURROW: Uh, huh. Carol, what was the first play you were in?

CHANNING: It was called No for An Answer, Ed. It was a miracle. I was at Bennington at the time. Bennington College in Vermont---

MURROW: Yes.

CHANNING: ---and it's a progressive school where you're supposed to go and get a job at whatever you're majoring in. So I was majoring in drama and dance, they call it - not

"dance" at all, and I got a job - walked right into No for An Answer, but it was a song right down my alley. It was called a Cole Porter song to end all Cole Porter songs, and it didn't end any and I wasn't trying to end Cole Porter, for Heaven's sake, but it was all the girls that sing like Ethel Merman, Ethel Waters, Lillian Walton, and I jumped from one to the other and I got one line in a review that was so encouraging to me. It was Walcott Gibbs in The New Yorker, and he said, "You will hear more about a satirical chanteuse named Carol Channing." And I went right back to Bennington and said, "Well, I'm through." That's all. There was no reasoning, and got a fine new apartment in New York and spent the next four years looking for a job

MURROW: Were they very lean years?

CHANNING: Oh, yes, they were, Ed. Everyone seems to go through a period like that in their lives. Most of all, I didn't know a soul in New York, and the only time I heard the sound of my own voice was knocking on producers' doors and it scared me suddenly to hear it, and then I got jobs in Macy's and Gimbel's and that was much better. It was much easier to work than to just keep trying for work that isn't there and hoping it's around the corner. Just the other day I saw the Christmas tree in Rockefeller Center, and I was thinking, oh, I remember seeing this Christmas tree ten, eleven years ago, yes, Ack---

ACK: It was just wonderful.

CHANNING: ---and the skating rink? Well, I looked

at it and said, "I remember the day when this...." I got sick and homesick, and looked at it said, "Ah, I can't stand it," and went home and cried. Now I looked at it and I think, I'm going to meet Ack in ten minutes, and I've got my baby at home waiting for me, and the George Washington Bridge is our route home, and it's our property, and these are my roots, and I feel like a very lucky girl.

MURROW: Tell me, where is your son, Chan?

CHANNING: Well, he's upstairs, Ed, and anxious to see you.

MURROW: Good, and I'd love to see him.

CHANNING: Would you? All right. Want to get him?

ACK: Yeah, I'll get him. Keep Ed busy while I go up and get him. All right? Excuse me.

MURROW: Carol?

CHANNING: Yes?

MURROW: What do you do in your spare time if you find any spare time between your family and your career?

CHANNING: Well, actually, I paint. That's my hobby. And I - can I show you my first painting over here? All right. Oh, by the way, these apple blossoms are from the governor of Arkansas, Governor , who made the Arkansas Traveler when I used to sing The Little Girl from Little Rock.

MURROW: Uh, huh

CHANNING: And so he sent these because of that. He

always remembered me.

MURROW: Good for him!

CHANNING: Yes. This is the first painting, Ed. It seems that it happened because I was living in Mill Valley at the time, and it's an art center and there are a lot of artists there and they asked me to come and model for them. They put a quarter in, each of them, and they get a model with that quarter. Well, when I came to look at what they were painting, they were painting a bookshelf and things out the window and all that. What eccentric, wonderful people. I wanted to stay with them but they tire their models in two weeks and they wouldn't let me stay, and so I said, "Well, how can I stay?" They said, "Well, you can bring a paint brush, and a piece of paper and start painting and then you're called a painter or an artist." I said, "Well, all right." So I sat there and we got this model and I painted and then we all started looking at each other - what we were doing - during intermission and this is exactly what I painted and they fell over and I fell over.

MURROW: And that's how you happened to take up painting.

CHANNING: Yes. I've been painting ever since.

MURROW: Tell me, Carol, do you ever get a yen to do a straight play, one without music or comedy?

CHANNING: No, I never do, Ed. A lot of comics have that thought, but most of all - I tried it once and it

didn't work out so well, so I got all over it.

MURROW: What are you going to do in your variety act that you're preparing now?

CHANNING: Yes, I'm looking forward - first of all, I'm on my way tomorrow, Ed, to make my first movie and it's called First Traveling saleslady, and---

MURROW: Who's doing it?

CHANNING: RKO. Arthur Ruben. And then I'm going to do an act in Las Vegas, and I'm looking forward to that. I've wanted to do it for years, because it gives - all actors want a chance to jump from one character to another, and not get stuck with one all evening.

MURROW: Yes.

CHANNING: So that's what I'm going to do. I'm going to do all my favorite people. One of them - Tallula, Sophie Tucker, the Lunts and Ethel Waters. Would you like to see Sophie Tucker? I'd like to try it out on you and see if it's funny.

MURROW: All right, let's try it.

CHANNING: All right. [Imitating Sophie Tucker]: Hi, Eddie, I'm Sophie Tucker. Take it from me, this New York City has really landed a fine pedestrian. They've got a new slogan out here: Over these pedestrians pass the most beautiful cars in the world. The only way to get to the other side of the street is to be born there! Do you think that's funny?

MURROW: Yes, that's fine.

CHANNING: Oh, you do. All right, then I'll keep it in.

MURROW: Carol, could we go and meet Chan?

CHANNING: Yes, I see him. Hi, Chan.

MURROW: Hello, Chan.

CHANNING: Guess who's here.

MURROW: How are you?

ACK: Mr. Murrow's here.

MURROW: Hey, boy, you're up a little late; aren't you?

CHANNING: It would seem so, Ed, but he had a good nap.

ACK: Yes, he certainly did. He slept for about eight hours. Let me see. Say good morning to Mr. Murrow.

CHANNING: He's whispering because I'm whispering.

MURROW: Are you happy, Chan?

ACK: Going to say good evening to Mr. Murrow?

CHAN: Good evening, Mr. Murrow.

MURROW: Good evening, Chan.

ACK: Did you hear that, Ed?

MURROW: I did, indeed. Ack, tell me, is there any truth to the rumor that you were looking for a stand-in to play the part of Carol's husband just for this visit tonight?

ACK: It's quite true, Ed, really. About two weeks

ago I met a good friend of mine by the name of Jack Roberts. He seemed to be the ideal husband for this program. So I asked him I said, "John, would you play Carol's husband?" And, of course, he's not available, naturally, but it was quite a thing. I'm happy now that he's not here.

MURROW: It wasn't really so bad tonight; was it, Ack?

ACK: No, it was wonderful, Ed. I enjoyed it very much.

MURROW: Will you say good night to Chan for me?

CHANNING: Oh, yes.

MURROW: Good night, Chan.

ACK: Say good night to Mr. Murrow.

CHAN: Good night.

MURROW: Good night, boy. Sleep well. Good night, Carol.

CHANNING: Good night, Ed.

ACK: Good night, Ed.

MURROW: Thank you very much. Good night, Ack. Good night. Good luck. We'll be back in a moment.

PERSON TO PERSON with EDWARD R. MURROW
Guests: Mr. and Mrs. Keith Turner
Dorothy Kilgallen and
Richard Kolmer
Friday, January 20, 1956 - 10:30 P. M.

MURROW: Good evening. I'm Ed Murrow. The name of the program is Person to Person. It's all live; there's no film.

Tonight we'll be going first to the farmhouse of Keith Turner and his family on the outskirts of Champagne, Illinois, and then back to New York and the Manhattan town house of columnist Dorothy Kilgallen and her husband, producer Dick Kolmer.

We'll be ready to go in exactly 30 seconds.

[Commercial]

MURROW: Keith Turner was born and raised in Champagne County, Illinois. He's a farmer, just as his father and his father's father were before him. Keith is 39. 20 years ago he married Thelma Primmer, who also grew up on a farm.

Keith Turner, like many of his neighbors, is a tenant farmer. He rents 320 acres and he works it, and he pays the landowner a share of the profits from the corn, the soy beans, the oats and hay he grows and sells. As a side line, and a rather profitable one, he also raises beef cattle - about 50 head of Aberdeen Angus. His two daughters help him with this. And last month, as a matter of fact, the steer that his daughter, Nancy, raised as a pet, was auctioned off to the Howard Johnson chain at the Chicago Livestock Exposition for $16,125.

MURROW TO FERNOW with EDWARD R. MURROW
Guests: Mr. and Mrs. Keith Turner
Dorothy Kilgallen and
Richard Dimer
Friday, January 20, 1956 - 1:30 P. M.

MURROW: Good evening. I'm Ed Murrow. The program
the program is person to person. This will live tonight.
Tonight we'll be going first to the Langham
Turner and his family on the outskirts of Champaign, Illinois
and then back to New York and the Waldorf from there
let Dorothy Kilgallen and her husband, Richard Dimer
We'll be ready to go in exactly 20 seconds.

[Commercial]

MURROW: Keith Turner's farm is just outside
Champaign County, Illinois. He's a farmer, just
and his father's farmer before him. Keith is 24
who married Thelma Pickens, who also
Keith Turner, like many of his neighbors
farmers. He grows feed grain and raises
owner a share of the pot. Like many
and may be grows and sells
specialist and, he also raises
Champaign area. His two children
farm, he's master of
Grange and, was nominated
at the Republican Convention

For the last 19 years the Turner family has lived in this six-room farmhouse outside of Champagne, Illinois. It's about two and a half hours from Chicago by car; that is, when the highways are clear of snow.

The Turners get their mail by way of rural free delivery. Their news and weather from WDWF, the local radio station, and most of their home entertainment from the one clear channel they can get on television.

Good evening, Mrs. Turner.

MRS. TURNER: Hello, Mr. Murrow.

MURROW: Good evening, Mr. Turner.

MR. TURNER: Good evening, Mr. Murrow.

MURROW: Tell me, are we keeping you up rather later than usual tonight?

MR. TURNER: No, I don't think so. I guess there's an old saying that the farmer goes to bed with the chickens, but we don't do that. We still get tired, but we just set in front of the television and go to sleep in a chair now. But I had an idea that we were going to have company tonight.

MURROW: Well, every day must be a rather long one on a farm; isn't it?

MRS. TURNER: They're long, but maybe next summer it'd be a better time to ask me that question when a farmer works from sun to sun and we're really glad for bedtime to come, but really, days just aren't long enough. There are lots of things

like the 4H club, and I'm interested in the PTA and all of the community activities. Besides that I do housework. I enjoy it and I like to sew, and I just haven't days that are long enough.

MURROW: Well, Mrs. Turner, when you do get some spare time, how much television do you watch?

MRS. TURNER: Well, you're talking to the radio fan in the Turner family. The rest of my family likes television much better than I do. I can listen to the radio, it seems, and I can keep in touch with everything and yet I can do what I'm wanting to do, too.

MURROW: Hm, hm. Keith Turner, who owns the land that you farm?

MR. TURNER: Mrs. Edith Gulfman owns this farm - from Maryland.

MURROW: Uh, huh.

MR. TURNER: It's been in their family for several years, and some of the neighbors' farms around are owned by businessmen, professional men. They bought them for an investment. They rent 'em to farmers like me.

MURROW: Uh, huh. Well, with no crops to tend during these winter months, what do you do to keep busy?

MR. TURNER: Well, the people that have livestock can spend two or three hours a day or more with them - feedin' 'em, and grinding feed, cleanin' the barn out, and beddin' 'em down. Then there's always machinery to take of - getting ready

for spring, and I go to several Angus sales - as many as I can get away to.

MURROW: Uh, huh. Mrs. Turner, do the girls ever object to some of the rigors of farm life?

MRS. TURNER: Well, I can remember when Nancy was little that she thought that it might be fun to live some place else, but since then she's changed her mind. Right now here in Central Illinois I don't think it's much different living on the farm for the girls than if they lived in town. Maybe the gorls could tell you that for themselves.

MURROW: Good.

MRS. TURNER: This is my daughter, Jane.

MURROW: Good evening, Jane.

MRS. TURNER: And this is Nancy.

MURROW: Hello, Nancy.

NANCY: Hi.

MURROW: Nancy, tell me something. Wasn't it a little bit unusual for you to have had a steer for a pet?

NANCY: No, it wasn't. I've been raising calves for 4H projects since I was 10 years old.

MURROW: Well, what are some of your other 4H activities?

NANCY: I belong to a food club, and a clothing club and I have a room improvement project where I've redecorated my bedroom.

MURROW: Uh, huh. Jane, how about you?

JANE: Well, I'm only 13 and I haven't had as much time to do as many things as Nancy has, but I've been in 4H work for three years and I've been in clothing and the foods club, and I've had a meat project every year, too.

MURROW: And you enjoy all of it, do you?

JANE: Yes, I do.

MURROW: Nancy, how far are the barns from the house? Do you think we could go out and take a look perhaps?

NANCY: Well, it's just about a hundred yards and we'll go get our coats and take you out there.

MURROW: Good. Mrs. Turner, is that popcorn there on the table in front of us?

MRS. TURNER: It sure is!

MURROW: Do you put hot butter and salt on it?

MRS. TURNER: Usually do.

MURROW: Well, you seem to have all the modern conveniences in that kitchen of yours.

MRS. TURNER: Well, I'm quite proud of it. There aren't too many other things that I need.

MURROW: How many of those modern conveniences did you have when you moved into this house? That was about 19 years ago; wasn't it?

MRS. TURNER: 19 years ago we didn't have one. We didn't have electricity. Our neighbors didn't have electric-

ity. There wasn't a power line that even went past the house. In 1938 we got electricity and that changed things considerably for everyone, not just us, and since then each year we've gotten new appliances as we could buy them, and then in '46 we did quite a bit of remodeling and it helped a lot.

MURROW: Are you girls ready to go out to the barn?

NANCY: Yes, we are. Just follow us.

MURROW: Right. What's the weather like tonight out there?

NANCY: Well, it just started snowing a little while ago and it's about 25 degrees.

MURROW: Uh, huh. A little wind, too, isn't there?

NANCY: Just a little.

MURROW: Um, hm. What's the building there just that we're passing?

JANE: That's our garage.

MURROW: What kind of car do you have?

JANE: We have a 1956 Studebaker.

MURROW: Tell me, do you girls think you'll settle down on a farm when you get married?

NANCY: Well, we'd like to, I think.

MURROW: Is that our television tower we're passing?

NANCY: No, that's our old windmill and there you can see your tower out there.

MURROW: Oh, yes, there it is. Could we go on out

to the barn perhaps?

NANCY: Yes, we're just about there.

MURROW: Uh, huh. Oh, and there, I'll bet, is Julius; isn't it?

NANCY: Yes, it is.

MURROW: What makes him a prize winner?

NANCY: Well, his width and his depth and he's got the right cuts of meat in the right places, I guess.

MURROW: Uh, huh. Who is his friend?

JANE: This is Johnny. He's my (unintelligible) He's a mixture.

MURROW: Uh, huh. Nancy?

NANCY: Yes?

MURROW: What are you going to do with the money you got from the auction?

NANCY: Well, it'll be used for Jane's and my college education.

MURROW: And what's going to become of Julius?

NANCY: Well, he's Mr. Howard Johnson's right now and I don't know what they're going to do with him.

MURROW: Uh, huh. Well, now, before going back to the house, I wonder if one of you might like to tell the city folks who might be looking in what the 4 H's in your club stand for. Would you do that?

NANCY: Well, we can both say the pledge for you.

MURROW: Good.

NANCY AND JANE: I pledge my head to clear thinking; my heart to greater loyalty; my hands to larger service; and my health to better living for my club, my community and my country.

MURROW: Thank you very much, indeed, and say good night to Julius and his friend, will you?

NANCY: Okay.

MURROW: Thanks a lot. Good night.

NANCY: Good night.

MURROW: Now I think we can go back into the house and chat a little with Keith.

Keith, there's a lot of talk these days about the farm problem. How are things with you?

MR. TURNER: Well, they're not too bad with me. We've had several good years and I've been kind of tied over. They were hard at first, but there's definitely a pinch right now. Our expenses are awful high and our income has gone down a lot. But I think maybe it'll work out some time.

MURROW: What do you think could be done, or should be done to help the farmer?

MR. TURNER: Well, they're talking on soil bank now, which I believe is going to work over a period of years, but something has to be done in the next year or two. We can't wait forever. If I knew all the answers, I guess I wouldn't have to farm; would I?

MURROW: It's going to be a slow business at best, though; isn't it?

MR. TURNER: Yes, it is.

MURROW: Mrs. Turner, how many times have you been to New York City?

MRS. TURNER: We've been to New York City two times. Once 17 years ago just passing through - stayed all night. And then last December when we went as Mr. Howard Johnson's guests after he bought Julius after Nancy had won at the livestock show in Chicago.

MURROW: And how did you like New York?

MRS. TURNER: Well, it's a nice place to visit - a nice place to sightsee. It didn't look quite so large to me as it did the first time we were there. Usually when our family goes on vacation we go to some natural beauty spot, I guess, and it was quite different from anything we had done before. After about two days, the girls began to say, "Well, when we get back home, well, what we'll do," and I think we were all glad to come back.

MURROW: You must be very proud of those two girls; aren't you?

MRS. TURNER: Oh, yes, we sure are.

MURROW: Well, I imagine they haven't yet got back from the barn, so would you say good night to them for us?

MRS. TURNER: Sure will.

MURROW: Thank you very much, Mrs. Turner and Mr. Turner for letting us come and visit you on your farm. It was very enjoyable, indeed. Good night.

MRS. TURNER: Good night.

MR. TURNER: Good night.

MURROW: Thank you very much.

In just a moment we'll take you for a visit with Dorothy Kilgallen and her husband, Dick Kolmer.

[Commercial]

MURROW: Dorothy and Dick, Mr. and Mrs. Richard Kolmer, have been broadcasting a breakfast radio program here in New York for about ten years, but both are well known beyond the boundaries of this city.

Dorothy is Dorothy Kilgallen, veteran reporter, Broadway columnist for Hearst and other newspapers, a magazine author, a veteran inquisitor on What's My Line? and the mother of three.

Dick Kolmer was a radio actor long before he started broadcasting with his wife. He did just about everything from Life Can Be Beautiful to Boston Blackie. He's acted on Broadway, now operates an art studio, does interior decorating. He's also co-producer of the Broadway hit Plain and Fancy, and now has his seventh stage production in preparation.

The Kolmers live and do much of their work in this 22-room house. That's the one that's second from the left. It's

on the upper East Side of Manhattan near Hunter College and the Russian U.N. delegation.

Evening, Dorothy.

KILGALLEN: Good evening, Ed. Welcome to our house.

MURROW: Thank you. Evening, Dick.

KOLMER: Hi, Ed.

MURROW: What with your busy and conflicting schedules, it's something of an event to have you both at home and on a Friday night.

KILGALLEN: Well, it is fun to be home together always and I'm planning, as a matter of fact, to stick rather close to the hearth except for a wedding that's supposed to be taking place in April and if it does, I'm scheduled then - I'll take a little trip across the Atlantic to a place called Monaco.

MURROW: Just a sort of weekend jaunt, huh?

KILGALLEN: Yes, I think so. Dick is going away a little sooner than that.

KOLMER: Yes, Ed, I'm going to leavethe hearth in a few hours, as a matter of fact, to join the national company of Plain and Fancy in St. Louis. I'll stay with them when they leave for Chicago on Sunday, rehearse them for a few days up there before a big opening in Chicago at the Great Northern Theater on Tuesday night, where my partner, Jimmy Gardner, will join me.

MURROW: Uh, huh. Dorothy, Dick was telling me

when we were chatting this afternoon, that a new portrait of you arrived at your home just yesterday. Is that right?

KILGALLEN: Yes, Ed. I'd like you to see it. It's a portrait by Robert Brackman, and, he, of course, is a famous artist who did The Portrait of Jenny for the movie of the same name. He did the portrait of Jennifer Jones and here it is.

MURROW: It's a grand piece of work. It's a very imposing setting, too. What room are we in now, Dorothy?

KILGALLEN: We are now in the drawing room, Ed. This is our Victorian drawing room which we decided we'd have to sort of get away from it all. No television, no radio. No nothing but candlelight. No electricity in this room. And the walls - I know you can't tell in black and white - are pale lavender pink and the white curtains are lace and bridal satin. The love seat here is lavender satin which almost matches the walls.

MURROW: Well, Dorothy, you've had quite a career since you started as a cub reporter. Did you always really want to follow in the footsteps of your father, Jim Kilgallen, certainly one of the best known reporters in the country?

KILGALLEN: I think, Ed, that I probably did self-consciously because I always thought he was the most interesting father on the block. He knew Thomas Edison and Jack Dempsey and John D. Rockefeller and many famous actors and actresses, but I didn't consciously think of it until I got an opportunity

when I was 17 to get a job and then after two weeks on the job I really knew Dad did have the most fascinating profession.

MURROW: And you both still have; haven't you?

KILGALLEN: Yes, Dad still is a beaver and I still adore it.

MURROW: And you, Dick, has show business been a tradition in your family?

KOLMER: Not at all, Ed. I guess I'm the first one to ever assail it. There's never been an actor; never been a producer, or anybody even vaguely interested in the entertainment game. I don't know whether I'm a black sheep or just a hybrid or what it is. I love it, though.

MURROW: And now you're producing. How's the Ziegfield project coming?

KOLMER: The Ziegfield Follies is coming along slowly but we think very, very surely. Our star is Tallulah Bankhead. I was talking to you about her this afternoon - that's our mutual friend.....

MURROW: Yes.

KOLMER: ....and it looks as though it's going to be a very glamorous and exciting project.

MURROW: Dick, where do you hold your auditions or rehearsals?

KOLMER: Well, the auditions of the score of the Ziegfield Follies are here in this room. You see the Gone with

The Wind kind of decor we have here in our drawing room, but over here there's sort of an actinism. You asked me about the audition. These drums belong to my son, Dickie. Dorothy and I gave them to him for Christmas and I borrowed them because we like a little rhythm section when we sing the song for the Follies for the backers.

MURROW: Well, it's unusual, I should imagine, to use a drawing room for rehearsals. I don't suppose, Dorothy, you ever have to feed your cast of characters, do you?

KILGALLEN: Well, I do whip up a snack every now and then in the dining room which is just this way through a hall. This is the top of the first flight of stairs on the second room of our house, and we are now entering the dining room which is ruby red and is also Victorian.

MURROW: What's the largest crowd you ever had in the house, Dorothy?

KILGALLEN: I think we've seated 60 at dinner at little round tables, but this table opens up to seat, oh, 16 or 18 comfortably at a family dinner.

MURROW: Well, Dick, I know that interior decorating is your hobby. Is this all your work?

KOLMER: No, not all mine, Ed. I do love decorating, but Dorothy does, too, and, fortunately, our tastes coincide, and we did the entire house together.

KILGALLEN: And it was lots of fun.

MURROW: It must have been. Dorothy, a number of people have asked us to be sureto ask the Kolmers to show you their black room. Now, I'd like to see a black room.

KOLMER: It is literally that, Ed. It's upstairs. Want to come along?

MURROW: Could we?

KOLMER: We'd love to show it to you. It has a collection of Americana in it that we're rather proud of. It's crazy but we kind of like it. They're all conversation pieces. We have cigar store Indians and penny banks and paper weights, and - what started us, Honey, on this collection?

KILGALLEN: I think, Darling, it was your great, great grandfather, Daniel D. Tompkins. He was the first picture we owned when we were married, you having inherited him, and I think because he was Vice President of the United States, it inspired us to start a collection of Americana and feature him in it.

MURROW: But where did the idea for a black room come from, Dorothy?

KILGALLEN: We had friends who had a partly black room and we liked it so much we decided to be really risky and try going whole hog and having one black, even the ceiling. But, of course, it does have white draperies and a bright green rug.

MURROW: Well, what do you normally use it for?

KILGALLEN: This is really our living room. We use it for television, for playing records, the kids dance here. Dick dances with Jill; I dance with Dickie, and we have game parties here, and we have a collection of eagles so we use that at parties. You can count 17 eagles in this room, but I'm afraid we haven't time. There's one. This lady is a cigar store Indian and she doesn't count. There's another eagle here, and this is a Christmas present that Dick gave me. Would you explain that, Darling?

KOLMER: I'd love to. This is called a sailor's valentine, Ed. You know, on those long whaling trips the fellows wouldn't have much to do, so they'd carve little designs on the ship's floor and they would make these little framed valentines out of shells. Can you see what it says there, Ed?

MURROW: I can read it very clearly. It says, "Love the giver," doesn't it?

KOLMER: That's right, and I hope she does.

KILGALLEN: She does.

KOLMER: Over here, Ed, is another eagle. I don't know whether it's too small for you to see, but it's one of a collection of American paper weights that we have sitting on this table over here. And this lady above me is a crazy sign. It's actually from a building. It's not an oil painting or anything. It was a company in old New York that made artificial limbs and elastic bandages and things like that. Here on the

mantel we have a collection of old penny banks. I guess you can see the trick dog bank here, and the eagle. There's another eagle. Punch and Judy, and maybe I can get one of these to work, Ed. I'll put the nickel in his hand. This is a clown. And I push a little gadget in the back here and he swallows the nickel.

MURROW: How big are your deposits?

KOLMER: You'd be surprised how much money I've raised for the Ziegfield Follies this way. They just can't resist them. This is the gentleman we were talking about before, Daniel D. Tompkins, who was my great, great grandfather, and I suppose he started the whole thing. And over here is the eagle we're most proud of. This is one we found. It's from an old building and we made it into a lamp. It's hand carved and covered with gold leaf.

MURROW: You've even got an eagle on a drum there somewhere, haven't you, as I remember?

KILGALLEN: Yes, I have it right here, Ed. I think you can see this one, and then there's one here that you can't see on the top of this drum table.

MURROW: Well, the pace of this eagle game has rather exhausted me. Could we just sit and talk for a while?

KILGALLEN: Of course, Ed.

MURROW: Dorothy, if you had to be confined to one job of the many that you do, which would it be?

KILGALLEN: Well, Ed, I love television. I have so

much fun on What's My Line? playing the game, and I love our morning radio program, too, but I think that I would have to settle for my first love, and my true love, the newspaper business. It still has me and always will, I think. I hope.

MURROW: Well, looking back at this long career of yours in print all the way from covering murder stories to racing around the world in airplanes, what do you consider your big story?

KILGALLEN: Well, it wasn't a scoop because everybody was there, but the story I loved most the Coronation of Queen Elizabeth II, which I covered from Westminster Abbey, and I loved it because it was so glamorous and also because, well, the editor sent me a nice cablegram and the papers played it big and they liked it.

MURROW: It was a great story. I had the pleasure of covering that one, too.

Dick, what's been the highpoint of your career in the theater?

KOLMER: Ed, I've had a lot of exciting moments with stars and authors and playwrights and designers, but I think the craziest one and one of the most exciting involved myself when I was an actor. It was the greatest entrance I've ever made. I was playing in The Goose Hangs High, in a high school production.

MURROW: Yes?

KOLMER: I was going to make - come through this

door up stage center, and I thought - the door actually opened on stage and I thought for the moment that the door opened off stage, and I was so determined to open it in a frenzy of fury and I yanked on it so hard that the whole back of the set came out in my hand. What an entrance!

MURROW: Dorothy, when do you make time to see your children?

KILGALLEN: Well, it isn't really very hard because of the way my work happens to fall. You see, we do our broadcast at 8:15 in the morning, so we're up at 7:30, and we're here when Jill goes to school, and I'm always here when she comes home and Dick comes home soon after that. We manage to make all the parent meetings and the Christmas plays and all the vital things at school.

MURROW: How old are the children now?

KILGALLEN: Well, Dick, our son who is at prep school, is 14. I think he's watching. I hope so. He's up in Connecticut. Jill is 12. She goes to school here in New York, and Cary, our little boy is - Darling, why don't you go and get them. Cary was just 22 months old yesterday, Ed.

MURROW: We must meet him.

KILGALLEN: Oh, I can hear his voice. Hi, Sweetheart. Hi, Sweetheart, come around this way and then you can sit in Momma's lap. Would you like to do that?

KOLMER: Ed, I would like you to meet my daughter,

Jill Ellen Kolmer.

MURROW: Good evening, Jill.

JILL: Hello, Mr. Murrow.

MURROW: Jill, tell me, did you ever help your daddy with his shows or your mother with her column?

JILL: Well, as far as Mommy's concerned, the only thing I do as far as the column is disturb her when she's working. And, well, Daddy, I sort of criticize his songs and the show if I don't like them too much.

KOLMER: Let's say I get the teenage point of view, Ed.

MURROW: All right. Jill, since you're a music critic, what kind of music do you like best?

JILL: Well, I think just about my favorite kind of music is rock and roll, and I also like jazz.

KOLMER: Ed, I'd like you to meet my son, the blonde gentleman on my left, Cary Art Kolmer.

MURROW: Hello, Cary.

KILGALLEN: Will you say how do you do?

MURROW: How are you, Cary?

KILGALLEN: Say how do you do? Please? Jill, you try and make him say how do you do?

JILL: Cary, say how do you do.

KILGALLEN: He's so fascinated by the cameras, Ed, you know.

MURROW: All the lights and equipment and everything else.

KILGALLEN: What's this here? Perhaps we can get him to talk about the picture he brought into the room. What's this?

MURROW: What have you got, Cary?

KILGALLEN: Where is the man?

KOLMER: He keeps hunting for you and tracking down your voice, Ed. He's very mystified.

KILGALLEN: Say how do do do. Please? Who is that over there?

CARY: Dada.

KOLMER: Ah, yes.

KILGALLEN: And who's this?

CARY: Mama.

KOLMER: Ma ma.

MURROW: That's fine. Good night, Cary boy.

KILGALLEN: Wave bye-bye.

KOLMER: Do you want to---

MURROW: Good night.

KOLMER: Why don't you come up with me Cary and Jill.

KILGALLEN: Maybe Jill would take him. That would leave you here.

KOLMER: Yes, would you, darling?

KILGALLEN: Bye, darling.

MURROW: Thanks very much. Good night. Good night all.

KILGALLEN: Good night, Ed.

KOLMER: Good night, Ed.

MURROW: Thanks very much. We'll be back in a moment.